REPORT RESUMES

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CONCEPTS OF MAN, A CURRICULUM FOR AVERAGE STUDENTS.
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THIS ENGLISH GUIDE FOR AVERAGE STUDENTS IN GRADES 7, 8, AND 9 CONTAINS A RATIONALE FOR STRUCTURING A LITERATURE CURRICULUM AS WELL AS SPECIFIC TEACHING UNITS DESIGNED TO DEVELOP THE STUDENTS' PERCEPTION OF VARIOUS CONCEPTS OF MAN AND TO TEACH THEM TO INDEPENDENTLY ANALYZE LITERATURE. UNITS ARE (1) "MAN AND HIS PHYSICAL ENVIRONMENT," GRADE 7, (2) "JUSTICE," GRADE 7, (3) "COURAGE," TWO GRADE 7 UNITS (AVERAGE AND HONORS), (4) "COMING OF AGE," GRADE 8, (5) "CHARACTERIZATION," GRADE 8, AND (6) "MAN AND CULTURE," GRADE 9. EACH UNIT CONTAINS (1) A BRIEF OVERVIEW, (2) SPECIFIC LESSON PLANS (INCLUDING INDUCTIVE QUESTIONS, LANGUAGE EXERCISES, AND CREATIVE WRITING ASSIGNMENTS BASED ON REQUIRED READING MATERIALS), (3) STUDY GUIDES THAT STUDENTS ARE ENCOURAGED TO USE IN SMALL-GROUP DISCUSSIONS, AND (4) BIBLIOGRAPHIES OF POEMS, PLAYS, PROSE SELECTIONS, AUDIOVISUAL MATERIALS, AND WORKBOOKS. COPIES OF THE SEVEN UNITS ARE ALSO AVAILABLE (LIMITED SUPPLY) FROM CHARLES C. ROGERS, PROJECT UPGRADE, DISTRICT OF AIKEN COUNTY, P.O. BOX 771, AIKEN, SOUTH CAROLINA 29801, $0.50 PER UNIT. (JB)

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CONCEPTS OF MAN

A Curriculum for Average Students

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A CURRICULUM IN LITERATURE AND COMPOSITION FOR AVERAGE STUDENTS IN GRADES SEVEN, EIGHT, AND NINE

by George Hillocks, Jr.

The major objectives of any curriculum in English are generally to improve the reading, writing, and language skills of the student and to familiarize him with aspects of literature and language which are regarded by those writing the curriculum as important to our cultural heritage. The second phase of these objectives which deals with conveying our cultural heritage presents serious difficulties. In the first place conveying cultural heritage in most English classes generally means reading certain works that the individual teacher and the anthologist regard as "good" for the student or important t his heritage and consequently focuses the attention of the student on content in a conte centered curriculum. Even if it were possible for teachers and scholars to agree upon a list of titles that contained "our cultural heritage," we would still be confronted with the question, "What good does it do?" If the objective of conveying cultural heritage is accomplished by familiarizing the student with important literary works, then presumably the success of the program can be measured in terms of the "amount" of familiarity achieved by the student, that is, by the extent of the student's retention of plot, characters,symbols, ideas, and themes developed in the particular work. Studies of retention force us to predict that as the student becomes farther and farther removed from the curriculum,he will retain less and less of this cultural heritage. But even if the student's retention of content is one hundred per cent over a long period of time, we must ask, "What use has his retention of plot, character, ideas, and concepts?" The student's familiarity with some of the major themes of western literature,as developed in the particular works read,will certainly place him on a social level generally considered above those who do not possess such familiarity. He will be able to converse about puritanism and symbolism if he has read The Scarlet Letter and Moby Dick. He will recall the content of these works and understand allusions to them.

In reality there is grave doubt that the reading of a few specific works will accomplish these objectives. The probability is that the student will be vaguely familiar with a few ideas in a few works by a few authors--certainly rather narrow knowledge to pass off as "cultural heritage." The most important deficiency of the content centered curriculum whose objective is to convey cultural heritage is that it fails to prepare the student to read independently. His experience in reading a few specific titles without regard to applying the learning gained in reading those titles to a new but similar reading situation offers no carry over--no assurance that a particular reading experience will be of benefit in the next. Thus the curriculum tends to be a be-all and end-all as far as cultural heritage goes. The content of the works is not used as a basis to promote the continued growth of the student's knowledge.

The typical skills program on the other hand tends to neglect ideas and content, perhaps because the concept of skills has not developed beyond word attack, reading for main ideas and important details, inference making, and reading for relationships. The usual skills program does not recognize the value of ideas in making inferences. It is necessary, for instance, to know something about class structure before making inferences about a character's class standing and the problems he faces because of it.

A content program has as its objective the reading of a given number of short tories, poems, plays, and novels. The teacher's attention centers in each individual work, and the student begins to realize that the best way to pass the course is to know the specific works. On the other hand, the skills program utilizes exercises and drill to develop specific reading skills without making a conscious effort to apply the ideas and concepts underlying one work to those underlying another.

The curriculum in literature developed at Euclid Central Junior High School attempts to integrate the two points of view. It views aspects of literary interpretation as skills to be applied in later reading. It utilizes the thematic and conceptual content of a particular work in the analysis of another. Thus content is of prime importance only as it provides background for later reading and contributes to the development of skill. The teacher is not concerned so much with the content of specific works as he is with the student's ability to make certain interpretative statements and to solve problems in connection with each succeeding work. Perhaps the difference is nowhere more apparent than in the tests administered in each program. In the content program the tests are concerned with the particular works read and discussed in class and frequently test knowledge of only main ideas and important and unimportant details. In the skills program the tests are concerned with ability to read for main ideas, important details and inferences which require no specific literary background. But in the Euclid Central program the tests present problems and questions similar to those dealt with in a particular unit but in relation to material which has not previously been read by the class. Such a test evaluates not only the students but the unit of work. If the students perform well, the teacher may assume that the unit has been successful. Naturally there will be different goals for students of different abilities, but all goals will be concerned with putting learning into action and not with recall.

If the major objective of the literature program is to build the student's ability to understand and interpret literature, the curriculum maker must decide how this objective can be most effectively achieved. He must decide A) how to structure the curriculum and B) how to structure the teaching unit. The remainder of this article will be concerned with each of these in turn. Part A suggests a structure for the curriculum while part B suggests a structure for the teaching unit.

A) The structure of any curriculum in literature should be determined by the endeavor to fulfill the objectives of the curriculum. If the objective for the student is to understand and interpret the meaning of literature, we must ask what is essential to such meaning. A knowledge of the structure of literature--that is, the integrated use of character, plot, form, connotation, and symbol to create a literary work--is necessary to understanding. To read a work meaningfully, the reader at the minimum must understand character and plot. He must be able to deal with the literal or denotative level--the level at which things happen. Even at the denotative or literal level the reader must deal with complex relationships among individuals, between individuals and groups, and between individuals and their environments. He must also infer the values held by narrative figures and the themes central to the works read. In a more complex work the reader may have to interpret symbols and highly connotative language which produce second levels of meaning. However, since this article deals with a curriculum for average students, those whose I.Q.'s range roughly from 85 to 115, in the junior high school, it will be confined primarily to literature at the denotative level. Focus on form and connotative or symbolic levels of meaning will be reserved for advanced or honors students and for some average students later in the secondary school curriculum.

The literary artist places characters endowed with physical capabilities, personalities, and values in an environment where they encounter conflicts. As the work progresses the characters strive to resolve the conflict and in so doing reveal in themselves qualities which the author believes are basic to the nature of man. Of course the author may choose to introduce no present conflict so that we simply see a character in an environment. In this case the conflict is either in the past tense or in the passive voice, for the character has either already yielded or has never dared to oppose the restricting force. When the conflict is explicit, the character may resolve it in several ways or fail to resolve it. First of all the conflict may be resolved externally or internally or both. The narrative figure may make inner adjustments which have the effect of resolution--adjustments which involve acceptance of fate, an increase in emotional maturity, or decisions to overcome personal difficulties. This internal resolution ordinarily and sometimes necessarily precedes external resolution of conflict; the narrative figure must overcome internal problems, must come to terms with himself, before coping with external problems. Odysseus's successful confrontation of the obstacles throughout his journey symbolize an increase in his inner powers and prepare for his eventual restoration of order to Ithaca by expelling the suitors. The action undertaken by the narrative figure to resolve the conflict reflects not only his value system and character but the attitude of the author toward the narrative figure; and these in combination with the environment or situation and the conflict engender the theme of the work.

Thus, for purposes of organizing the curriculum, we can discuss seven phases of literary structure which the student must understand in order to understand the whole: attributes of character, determinants of character, situation or environment, conflict, action, values, and theme. Attributes of character include those virtues, vices, fears, and aggressions possessed by men as well as by literary characters. In contrast determinants are those forces which mold character and bring about the attributes. Many characters come to the page with their attributes formed, ready for acceptance by the audience; in a serious work the author is frequently concerned with those forces which mold the attributes both previous to and during the course of the narrative. The environment or situation into which the character is plunged includes both distant and immediate aspects, that is, both the larger socio-cultural environment as well as the microcosm which encompasses the specific locale and the particular personae of the story. The conflict always grows out of this situation and varies because of it. The character may be pitted against the physical, cultural, or social aspects of the environment, against other men or groups, against himself, the gods, or fate. The action taken to resolve the conflict reveals the value system of the narrative figure as well as additional insights into character. Finally, the theme is an encapsulation of what the narrative means as seen through all the foregoing.

As an example we might see how each of these phases applies to "The Necklace" by Guy de Maupassant. The first few paragraphs of the story contrast the attributes of the major character with the situation or environment in which she is placed. Mme. Loisel is at once beautiful, witty, and lower middle class. She longs for gay company and beautiful clothes, for the glitter of the ballroom and the conversation of the upper classes. Unfortunately she and her husband, a minor government clerk, have little money and less social prestige. But it is Mme. Loisel's nature to yearn for the romantic life of the upper class. Mme. Loisel's action to resolve this conflict between the actual and the desired brings about the next conflict in the story. Her husband receives an invitation to a ball which will be attended largely by upper class people who can afford such luxuries. In order not to appear poor the couple sacrifice to purchase a gown for Mme. Loisel, and she borrows a diamond necklace from a friend.

The second part of the story commences when Mme. Loisel loses the necklace. Her pride prevents her from confessing the loss to her friend, and instead she and her husband replace the necklace and struggle in poverty for ten years to pay the debt only to find that the original necklace was false and worth only a small fraction of the one they had struggled to pay for.

While de Maupassant is not concerned with the determinants of character in this story, he is evidently concerned with attributes. Mme. Loisel's nature leads to dissatisfaction with her situation, her place in the social hierarchy as a minor official's wife. The same pride for which she borrows the necklace so that she might sparkle at the ball drives her to replace it without telling her benefactor of the loss so that she can retain her middle class respectability. The real conflicts of the story are conflicts of character and situation, and Mme. Loisel's reaction to the conflicts reveal her major values. At the beginning of the story we see her as incurably romantic, desiring the prestige and pleasures of the upper classes. After the loss of the necklace, she fights merely to retain her pride and integrity. Her romantic dreams perish in the wake of the cold realities of real poverty, but Mme. Loisel and her pride are equal to the degradation.

To attempt a statement of theme is to court didacticism, and de Maupassant is never didactic. In "The Necklace" we see a character caught in a web of pride and circumstance, struggling to escape final entanglement, and escaping only with the loss of youth and beauty only to find that the struggle was useless. We see a human being struggling against internal and external forces which he cannot control and does not understand. The ultimate irony is in the senselessness of the struggle and the uselessness of his efforts. Perhaps the closest we can come to theme without being didactic is to say that this work suggests the seeming futility of man's struggle.

Experience has shown that while students have little difficulty in specifying character attributes, environment, conflict, and action when these are primarily physical, they have much more difficulty when the situation becomes other than physical. The student can see conflict between an outcast and a group, but the causes of ostracism may escape him completely. Social and cultural conflict are subtle, and while not out of the student's experience, need to be objectified for his examination. Character determinants require a similar objectification so that the student may think about how a character came to be the way he is. Inferring values of characters promises difficulty for the student even when the narrative is only slightly above that of the T.V. western or detective melodrama. Theme presents a similar problem in the concept itself, not to mention formulation of statements of theme.

The units developed in the curriculum for average students at Euclid Central Junior High School, while involving each of the seven phases, focus on or approach the narrative from a particular phase. Seventh grade units on Courage and Justice and the eighth grade unit on the Heroic Image focus on attributes of character, while the seventh grade unit on the Physical Environment, the eighth grade unit on the Coming of Age, and the ninth grade unit on Man and Culture deal with determinants of character. The ninth grade unit on Survival primarily concerns the value systems of characters as they take action to resolve physical and moral conflict in social, economic and physical situations. The Outcast, another ninth grade unit, focuses upon conflict of a special kind--that between an individual and the group. At the same time the units on the Outcast, Physical Environment, and Man and Culture focus on man in a particular environmental situation. Although each unit includes attention to the actions of the characters in resolving the conflict and what the actions reveal about the characters, and although each unit deals with the themes of individual works within the unit, there are no specific units focusing upon action or theme as such. And while some units deal with special kinds of conflict, i.e., outcast vs. group, man vs. culture, man vs. nature, no unit deals specifically with the function of conflict in literature.

Of course, each unit encompasses all seven phases. The Outcast unit is concerned with the attributes of the outcast as well as the attributes of the group which rejects him. It examines the determinants of character in examining the effects of ostracism. The situation in which the outcasting takes place is of special importance and may be a prime factor bringing about the conflict. In this unit the action taken to resolve the conflict is ordinarily taken by the group. The action taken by the individual is frequently covert but sometimes aggressive. The values of the two agents, in this case the rejecting group and the rejected character, are usually in conflict and may be the ultimate causes of the ostracism. Through an examination of all these in a particular work, the students' attention is then directed to the theme of that work.

The units enumerated above by no means represent all the units possible or necessary to include in a curriculum. Careful consideration of the seven phases of structure will suggest additional units which can be included at the junior or senior high levels. Some may be included for review of concepts, others to facilitate the student's understanding of particular aspects of future reading. The real justification for including a particular unit is a positive answer to the question of whether the concepts developed in the unit will aid the student in his understanding the meaning of literature.

The following curriculum summary suggests briefly the concepts developed in each unit and lists the titles of the major works read by some or all of the students studying the unit. The summary is organized around the phases of literary structure discussed in this article rather than in grade level sequence. This organization is necessarily arbitrary, and the reader will note that units might well appear under a different phase. The units on physical and cultural environment, for instance, might well have appeared under situation rather than under the heading determinants of character. However, the units have been grouped according to one of their major emphases.

The phases enumerated above suggest many units in addition to those already developed. In the phase of attributes of character, units on characteristics of various literary figures suggest themselves: the mythic hero, the hero of romance, the detective, the villain. More general character syndromes might be examined in units dealing with aggressive and submissive personality types. In the phase of character determinants, additional units might emphasize particular environments, situations, or experiences which influence character. For instance units dealing with aspects of social class and family environments and their effect on character might be developed. Other units might deal with experiences or situations giving rise to fears; anxieties; feelings of depression, superiority, or inferiority; and various ideals and values.

Specific environmental situations may form the bases for a number of units. War, for instance, might well provide a stimulating unit which would examine the causes, effects, and implications of war as viewed by various authors at various times in history. Another special situation is that of the member of a racial minority in conflict with the values and restrictions of the larger culture. A unit might also be built around the situation in which the values of the central figure of a story (a teen-ager, for instance) are in conflict with those of his group.

Units might also be developed around special kinds of conflict such as the perennial conflict between old and young which appears in literature from the Greek myths to modern popular T. V. drama. At higher grade levels than junior high, themes such as man in conflict with fate, with the gods, and with the values of urban culture and the conflicts between ideals and reality and between responsibilities and desires might provide central focuses for units.

Finally in the phase of values, units might be developed around such themes as diplomacy, success, the uses of power, the criminal mind, man's search for identity, and the many faces of man. A unit on diplomacy might deal with the differences between honesty and diplomacy and between diplomacy and hypocrisy. A unit on success might distinguish between what people regard as success, the symbols of success, and true success as established by the ethical systems of our culture. The uses of power suggests an examination of how people and literary characters attain and use power, how they think power should be used, and how power affects them and those who do not possess it. The criminal mind suggests an examination of the causes, motives, and results of criminal tendencies as well as inquiry into the relationship of the evildoer to society and conventional ethics. A unit focusing upon man's search for identity would explore the questions of man's nature and his relationship to universal forces, god, and fate. A unit on the many faces of man would focus upon the various aspects of personality and values revealed in a particular individual as he moves from one situation to another.

B) Greater facility in reading literature should be an objective of both the curriculum as a whole and the specific teaching unit whose structure can and should lead to independent reading and writing experiences. The method of unit construction utilized in the Euclid Central English Curriculum includes six major steps.

1. Development of Unit Concepts. The unit begins with the development of central unit concepts through discussion of the students' past experiences and reading or through discussion of stories and poems read in class. The development of concepts should be inductive even at the expense of accuracy and time. In the first place the students are more receptive to ideas that they develop themselves, and in the second place continued use of an inductive approach accustoms students to thinking, learning, and asking questions for themselves. For example, the unit on courage begins with the students' attempt to define courage and to supply examples for the definition.

2. Application of the Concept. This step involves application of the concept to poems, stories, or plays read by the class as a whole. In the unit on courage, for instance, the students read various selections to see how the characters reveal courage or lack of it and to examine the kinds of situations in which courage is required.

3. Revision of the Concept. Revision of the concept is frequently necessary and is usually most appropriate at the point in the unit when the first readings have been analyzed. In the courage unit, the original definitions generally conform to the stereotype of the T.V. show, and the situations of the original examples are ordinarily physical. If the readings have been selected with a view to breaking down these stereotypes, the student will see the necessity for courage in moral and intellectual situations. He will also understand that displays of physical force are not the only indications of courage. In this case his original definition will require modification or complete revision.

4. Group Application of the Concept. After revision of the concept the next step requires students in small groups to examine additional works in the light of the concept and with the aid of study guides. The small group situation for average students needs to be carefully structured. Each group should have a responsible chairman, a recorder, a set of explicit directions as to what to do in the group situation, a study guide to follow, and an assignment long enough to keep the group busy but not so difficult that the group will be frustrated. Once the small group situation is structured several advantages accrue to it: a) the student is partially weaned from the teacher's guidance; b) the students operating on their own responsibility and perhaps in competition with other groups are highly motivated; c) the small group situation allows each student to respond and encourages him to express and defend his own point of view; d) the materials read and studied can be varied according to the abilities of the various groups; e) the teacher can move

from group to group giving special help as it is most needed.

When the groups have completed their examination of the poem, story or play in the light of the revised concept, they should present their findings to the class. If the various groups have read the same materials, they may present their points of view for examination by the whole class. If the groups develop differing points of view, the teacher should encourage argumentation on the basis of the text with a view to finding the most satisfactory interpretation. If the groups have read different materials, each group might prepare to teach its material to the rest of the class. This "student teaching" should take place only after the groups have met with the teacher to discuss the work and to plan the presentation. The groups might wish to conclude their presentation with a student written and administered test--a very effective device in view of the attention the student must give to objectives and to meanings of the particular works used in the test.

5. Individual Application of the Concept. At this point the student has been almost completely weaned from the teacher's guidance. He must now apply the unit concepts by himself, with only the aid of a few questions. There are two phases in this step: a) the individual analysis of books, plays, poems, or short stories from a bibliography and b) the individual analysis in a test situation of a short work which the student has never before seen. Both phases are adequate types of evaluation and both attempt to determine whether the student has learned to deal with the ideas and concepts of the unit in an independent reading situation.

6. Composition. Composition is not a single step in a unit but receives continued emphasis throughout the unit. The steps of unit construction suggested above lead to a number of natural composition situations. The first step in the unit, that of initially developing the major unit concept, may lead to a brief composition explaining or defining the concept. In the courage unit, for instance, the student writes an extended definition of courage using techniques of defining that he has learned earlier. Applying concepts to specific works gives rise to a series of problems which can be solved in compositions. The structure of the unit makes the assignment a very easy matter. The student will have at his disposal a number of ideas developed in the unit and a good deal of illustrative material in the form of stories and books he has read. In addition the problems set up by the unit give the student a direction in which to move with his writing, making the task of organization much easier. The student of course will not write perfect compositions. On the contrary he still must learn how to organize, support generalities, choose relevant details, and integrate illustrations to fit the purpose of the paper.

A particular unit will also present several opportunities for creative writing. In the unit on courage, for instance, the student may write accounts of real people who have displayed courage or cowardice.

In short this unit construction provides many composition situations and equips the student for independent reading. At the same time it is concerned with concept and content as a basis for further reading. Thus the individual unit illustrates the primary concerns of the entire curriculum in its effort to prepare the student for independent problem solving in reading, writing, and thinking when he no longer has the school to give him answers.

A UNIT ON COURAGE

by Jack L. Granfield

The heroes of history and literature may be cruel, unjust, violent, ruthless, intemperate, and self-seeking, but they are never cowards. They do not falter or give away. They do not despair in the face of hopeless odds. They have the strength and stamina to pursue whatever they set their minds and wills to do. They would not be heroes if they were not men of courage.

In a seventh grade unit for average students on the theme of courage, the students examine the attributes of the courageous character in literature. How does he act? What are his attitudes? What is the nature of courage? These questions, asked and answered by the students, lead them to an understanding of courage and the motivations of courage: fame or honor, happiness, love, duty, and religious faith. They investigate the passions in the sphere of courage: fear, daring, anger, hope, and despair. They study the development of the courageous man's view of the order of good and the end of life. For a man to act habitually in a courageous manner, he must be generally disposed to value certain things as more important than others, so that he is willing to take risks and endure hardships for their sake. As the students reflect upon the aspects of courageous characters, courageous actions taken to resolve conflict, and the attitudes held by men of courage, they not only read for greater meaning, but also become aware of some of the standards or value systems traditionally believed to be noble and implicitly or explicitly involved in much of the literature of western civilization.

The unit begins with the students' definition of courage. Their definitions come from their own experience, from questioning other people, and from research in dictionaries and encyclopedias. The definitions are examined for adequacies, similarities, and differences. From these definitions, a composite definition is suggested by the class. Usually, the definition does not fit all types of courage. It suggests only the sort of courage which goes with physical strength and feats of endurance as signified by the root-meaning of fortitude--a reservoir of moral or spiritual strength to sustain action even when flesh and blood can carry on no further. Such courage is a virtue in the primary sense of the Latin word virtus--manliness, the spirit, or strength of spirit required to be a man.

The students read short stories to which this primary or base definition of courage is applicable. As they consider the action taken by heroes to resolve conflicts, the original definition becomes inadequate. Courage, the students begin to realize, is not only physical stamina, but it involves a sense of duty, duty to truth and to the values men esteem. In line with these considerations, the definition of courage would involve a reasonable, a wise or prudent discrimination between what should be feared and what should be undertaken in spite of peril or pain. "I do not call animals...which have no fear of dangers, because they are ignorant of them, courageous," says Nicias in the Laches. They are "only fearless and senseless. There is a difference to my way of thinking," he goes on, "between fearlessness and courage. I am of the opinion that thoughtful courage is a quality possessed by very few, but that rashness and boldness, and fearlessness, which has no forethought, are very common qualities possessed by many men, many women, many children, and many animals." According to this conception of courage, "courageous actions," Nicias says, "are wise actions." These wise actions, undertaken in spite of peril or pain, are examined in short stories that illustrate the complexities of courage; intellectually, morally, and spiritually.

Analyses of these short stories in compositions, in panel discussions, and in debates create an active exchange of ideas and an awareness that the original class composite definition is inadequate. The students recognize that courage, depending on the nature of the problem, reflects the attitudes and aspects of the noble man and not merely the man of physical stamina.

During the analysis of these short stories, the techniques used by an author to portray various characters ranging from the stereotype to the complex are examined. Character portrayal becomes primary in the understanding of development of character. How does one convey courage or courageous actions to the audience? Enacting plays at this point fulfills two purposes. It further expands and redefines concepts of courage and studies drama as literary form. All the students read "The Rock" and discuss the differences between drama and other forms of literature. The students become involved in analysis of the special problems of drama by answering the following: Is a play more effective if read or acted out? Why? In other forms of literature is someone always speaking? Does a playwright convey ideas more or less effectively than the author of a short story or novel?

The problem of fear and courage, as viewed by the playwright, is studied by the students. The students come to understand theatrical techniques and the complexities of presenting a play by designing a prompt book. With the understanding gained through the class play, the class is grouped homogeneously. The groups then act out plays that vary in difficulty in vocabulary, complexity of problem, and character development. Ranging from the brightest group to the slowest, the plays presented by the groups are "The Bishop's Candlestick," "Little Women," "Elizabeth Blackwell, Pioneer Woman Doctor," and "The Admiral's Voyage." To stage the play, each group makes and follows a prompt book. After presentation, the class questions the actors as to the interpretation of characters and their motivation. The class then discusses all the plays in a forum to determine the nature of courage as viewed by the playwright.

An additional creative outlet in this phase of the unit is writing a play from a short story. By now, all students have some understanding of the fundamentals of a play as a literary form and the problems of a playwright. Each homogeneous group selects a short story and rewrites it in play form considering problems such as scenery, staging, characterization. From this creative activity, the students learn how an author uses characters to present ideas about specific concepts, in this case, courage.

The action of characters has been interpreted by students and they now discriminate as to motivation. What precisely is the motive? Is it a base or noble motive? Depending on the answer, they judge the courage of the character. The class then reads the chapter "The Meaning of Courage" in *Profiles of Courage* by John F. Kennedy. Supplements are made to their definition and the nature of civil courage is studied. This virtue, in Mill's opinion, is especially necessary for citizens of a free government. "A people may prefer a free government," he writes, "but if, from indolence, or carelessness, or cowardice, or want of public spirit, they are unequal to the exertions necessary for preserving it; if they can be deluded by the artifices used to cheat them out of it; if by momentary discouragement, or temporary panic, or a fit of enthusiasm for an individual, they can be induced to lay their liberties at the feet even of a great man, or trust him with powers which enable him to subvert their institutions; in all these cases they are more or less unfit for liberty: and though it may be for their good to have had it even a short time, they are unlikely long to enjoy it." Profiles in Courage tells the stories of eight American politicians, of various political and religious allegiances, whose one overriding loyalty was to the United States. It explains how these men, in the face of dreadful consequences, exhibited a courage by which men must live. The book is used as a core novel, but the class is grouped and each group studies one man, giving both oral and written reports on that man.

At the end of the discussion on civil courage, the class is again grouped into smaller homogeneous groups. Poems by Frost, Dickinson, Liu Chi, Crane, Hardy, Robinson, Henley, Brecht, Kipling, Noyes, Emerson, etc. are given to the small groups. Each group selects the poem that interests it, views it as a study of courage and interprets it to the class. The interpretation or activity by the group is up to the group's discretion. A group which selects "The Highwayman" may lead the class in choral reading. Another group, using props and costumes, may act out Stephen Crane's "A youth in apparel that glittered..." Perhaps, if the equipment is available, a group may select a musical background for "Legend of the Dead Soldier" by Bertolt Brecht, choose a reader, and tape record the poem. The creative activities for a poem's interpretation are decided by the individual groups working with the poems, but the class, as a whole, benefits from these activities. Thereby, instead of "dissecting" poetry in the pedagogical sense, the students use the poem they select on the basis of their interest as a springboard for their creativity.

If the simple question "What is courage?" were asked the students in this phase of the unit, the class would have difficulty answering. No longer would the composite definition satisfy. The students realize that though they previously thought they knew what courage was, they no longer can define it so readily. All they have been exposed to has broadened their understanding of courage. Courage has become applicable to many phases of their experiences, and to many aspects of literature. They have examined the concept as a class, and they have examined it in small groups. They are ready to redefine this virtue.

The students should now realize that to have courage is to have the strength to act according to one's convictions. These convictions, a mingling of conscience and duty to purpose and truth, are the noble man's standards. Each student writes a composition defining and supporting his view of courage. The revised definitions offer the individual fresh insights to prepare him for the next lesson in the unit.

The biography, Death Be Not Proud, a diary, The Diary of a Young Girl, and a novel, Shane, are the class novels given to students on the basis of their reading ability and interest. In each, the nature of courage is the central problem. The author's technique of revealing courage, the elements that develop the hero, and the set of values implied in the book are emphasized. Working with a detailed study guide of questions for each chapter, the students approach the concepts in one of these lengthy works. Since most of the reading is done outside class, the study guide is necessary to aid the average student in learning the skills of close reading. The questions in turn are used as a basis for discussion with the teacher and for short writing assignments.

The next lesson in the unit deals with the writing of an original short story. A model story of easily discernible structure is first read and analyzed by the class. The students are guided in a step by step parallel of this structure in the creation of their own story. From this point, the more creative students may go on to write a more sophisticated story utilizing the ideas of the unit in fictional form.

Concluding the unit on courage, the students are given a bibliography of books which vary in their treatment of courage. The student selects a book, reads it in terms of the concepts, formulates his ideas, and develops a written analysis of the book. This analysis is a reflection of the independence the student has achieved through a unit structured to move from the teacher directed application of the concepts to an individual inquiry into literary meaning.

The work of man is learning as well as action. Man has a duty to the truth as well as to the state. The ability to face without flinching the hard questions reality can put constitutes the temper of a courageous mind. "The huge world that girdles us about," William James writes, "puts all sorts of questions to us, and tests us in all sorts of ways. Some of the tests we meet by actions that are easy, and some of the questions we answer in articulately formulated words. But the deepest question that is ever asked admits of no reply but the dumb turning of the will and tightening of our heartstrings as we say, 'Yes, I will even have it so!' When a dreadful object is presented, or when life as a whole turns up its dark abysses to our view, then the worthless ones among us lose their hold on the situation altogether ... But the heroic mind does differently ... It can face them if necessary, without for that losing its hold upon the rest of life. The world thus finds in the heroic man its worthy match and mate ... He can *stand* the universe." Courage sustains the honor of Don Quixote and in some sense even of Sir John Falstaff; it burnishes the fame of Alexander and Caesar; it fortifies Socrates and Galileo to withstand their trials. It steels Odysseus for any eventuality; it saves Oedipus from despair. If the student has gained some understanding of the role and meaning of courage, he will have gained greater insight into an important aspect of the literature and thought of western civilization.

A UNIT ON CHARACTERIZATION

by James F. McCampbell

An eighth grade unit in the English curriculum forms only a very small part of the environment of any student. If it is to be effective, it must be carefully structured to fit the student's background. It must take advantage of what he knows and must prepare him for what he will learn. This essay describes a unit which attempts to develop the student's understanding of the characters of literature. The unit develops from the ideas presented in the seventh grade and provides a basis for the study of many important aspects of literature later in the curriculum. The materials and methods of the unit are organized to suggest areas for further study, and the conclusions which the unit reaches are not statements of accomplishment alone, but also questions to pursue further.

The unit deals with the qualities of an individual. In this respect it is closely related to the units in the seventh grade which have dealt with two characteristics of the noble man -- courage and justice. The unit begins with a review of the stories read in these seventh grade units. After the students have explained how the characters in these stories view justice, and in what ways these characters are courageous, they examine these same literary figures to see what other attributes of character they have.

The students next develop a list of the possible attributes of character (courage, justness, loyalty, friendliness, pessimism, control, etc.) and begin to read stories and ballads which illustrate many of these attributes and suggest others of which the students are not aware. Each student writes a tentative statement of what character is and how it is revealed. As the students analyze the aspects of character presented in these literary works, they also list the items of physical description used to describe the characters in the stories. This work with physical description forms the basis for the student's first creative writing assignment. This assignment distinguishes between reports and judgments in character description (thus building on an earlier unit in semantics), emphasizes the greater specificity of reports, discriminates between details which are insignificant and those which distinguish individuals, and culminates by developing a list of characteristics which distinguish a person whom the student knows well. Refocusing their attention on reading, students suggest descriptive details that would add to the stories and ballads they have read. Since these works present characters simply and usually heroically, the lesson ends by discussing the hero, making tentative statements about his characteristics, and asking questions about the kinds of heroes and their importance in literature. The lesson thus forms the basis for the eighth grade unit on the heroic image.

The second lesson in the unit follows from this discussion of the hero to the consideration of the types of characters that appear in literature. As the students read other stories, they begin to discriminate types of characters that these stories emphasize. Since the unit is taught inductively, the students may discriminate any number of character types. The stories were selected, however, to emphasize the hero, the villain, and the fool. Again the characterization is rather clearly and simply delineated. At first the teacher directs the analysis of the attributes of these characters, but after the villain and the hero have been analyzed, the students have had enough experience with the attributes of character to work with less teacher direction. They are divided into small groups and given study guides to help them work with the analysis of the attributes of the fool's character.

When the students have finished this assignment, they begin to analyze author's techniques. They return to the stories they have already read to find evidence for their conclusions about the characters in those stories. As a class they inspect the methods an author uses to develop character. The character is illuminated by the author's direct statements about him, by his actions in normal situations and in situations of stress, by the statements of other characters, by his physical appearance, and by his contrast to other characters. In this analysis of author's techniques, the teacher leads the students through the analysis of as many works as are necessary to prepare the students to work with less direction. When he feels they are ready for more independent work, he assigns the first expository analysis of the techniques of characterization used in one of the stories which the class has discussed as a group. He uses the results of this assignment to determine the difficulty of the reading to be assigned to each student for a second expository analysis of the same type. Before making the independent assignment, he reads some of the best papers from the first assignment in order to give recognition to student achievement and to present a model for the independent assignment.

The students continue their creative writing by writing descriptive paragraphs based on the lists of characteristics they have previously developed. They continue this creative work by adding descriptions of gesture, mannerisms, and displays of emotion.

In order to recognize the difficulty of good characterization in literature, the student next discusses the adequacy of characterization in the work in the unit thus far. First the student uses one of the lists he has developed of the characteristics of a particular literary figure as an example of characterization. The discussion which follows focuses on the inadequacy of such a description of character. When the students come to the conclusion that the stock words and phrases they have listed as attributes of character do not really describe people, they are ready to look for more adequate means of description. The creative writing they have done forms the basis for the next discussion of adequacy, and finally, they discuss the adequacy of a professional author's character portrayal.

As they seek to understand character, they should become more aware of its complicities and more appreciative of the ability of the creative artist to convey a feeling of complicity of character to the reader. A discussion of the psychologist's view of character and personality by the school psychologist serves to make the students even more aware of the inadequacy of their knowledge and to point out the many theories and ideas that our society has about character and personality. If the psychologist is at all literary, he might also reinforce the point that the creative writer can illuminate character through a few brief strokes of the pen far better than a careful psychological study can. Such a discussion should formulate important questions about personality and psychology and should suggest to the student many areas of interest to him for study in future units. It should also prepare him for a more complex study of man's nature, as revealed in literature in later units of the curriculum.

Now the student writes another paper explaining what character is and how it is revealed. A comparison of this paper to the one written in the first lesson will give the teacher a basis for evaluating student progress.

A psychological approach to character and personality will necessarily involve discussion of causes and will prepare the students for the next lesson in the unit -- a study of the determiners of character. The student may adumbrate many of the determiners of personality and character from a discussion of psychology and real people, but he continues his study through literature. The seventh grade units on man's view of nature and the unit about the animal relationship to his environment have prepared the student to look at the natural world as a controller and determiner of character. The lesson begins with a review of such works and an additional work of the same emphasis. Since the student has a background in this area of discussion, he writes a paper discussing his knowledge of the literary use of the physical environment as a determiner of character. He next reads stories which show the importance of culture, the family, education, biological make-up, and age, as the author uses them to explain the causes of his characters' actions. Stories dealing with variations in cultural background prepare the student for the ninth grade unit on culture, and the stories involving education, family, and age prepare the student for the eighth grade unit on Coming of Age. Since some stories also point out the difficulties of the individual in relation to the group, the student has a beginning for the more thorough study in the unit on the Outcast in the ninth grade.

Since this lesson suggests so many different themes from so many different sources, it is impossible for any one student in the class to read all the works involved. Fortunately, most students have had enough work with the analysis of character and have learned enough from discussion of the determiners of character that after the teacher has worked through one type of charocher determiner, the student can work with his peers with less teacher direction to find other types of determiners. The students work in small groups according to their interests to read stories which show various aspects of determiners of character. They present their findings to the class and lead the class through the analysis of one of the stories they have read. The student writes an expository paper which explains the various determiners of character that can be used in literature. Next the student writes creatively, attempting to develop a situation which is significant in establishing a particular aspect of character; that is, he attempts to illustrate a particular determiner of character. Thus the student has dealt with four important aspects of the creative character sketch -- physical description, description of mannerisms, emotional indicators, and situations.

The lessons have now dealt with three of the major problems of literary characterization -- the aspects of character, the determiners of character, and the author's methods of presentation. These are synthesized in the fourth lesson. Using the analysis of the hero and the villain as a starting point, the teacher leads the class in the analysis of characters who are not as simply good or evil. The characters are discussed in terms of their place on the scale between good and evil, and since the stories deal with characters who change, there will be disagreement about their characters. A few careful questions from the teacher will help the students realize that the character changes, and more questions will illuminate the author's use of internal and/or external conflict as a basis for character change. This discussion of conflict as a developer of character foreshadows the ninth grade unit, Survival, which emphasizes the moral aspects of conflict. The teacher develops with the class a paper analyzing a character's growth, the determiners of character presented by the author, and the methods he uses to make the reader aware of the characterization.

Using the paper developed by the whole class as a model, the students in small homogeneous groups develop an expository paper of the same type about a character from a story suited to their reading abilities. The study and discussion guides for these stories are also graded. The easier ones deal with more specific problems and the broader aspects of the unit; the more difficult guides focus on more subtle aspects of characterization and give less specific direction. The teacher must work carefully with the groups to determine how much independence they can manage. Some, after brief discussion, will be able to work independently in their written analysis; others, even after thorough discussion with much teacher direction, will only be able to write a single paper as a group. This exercise allows for the variety of approach necessary to meet the needs of all the students in the class.

As the students finish their writing assignments, they are given a bibliography from which to select a longer work for independent analysis. During the period of time when some students are finishing their writing and others are beginning their independent reading, the teacher will have the opportunity to discuss with individual students the weaknesses and strengths of their own work to this point. This gives the teacher the opportunity to focus the student's attention on the problems that are most important to him, both in his thinking about characterization and in his expository and creative writing. Some students will be adequately challenged to polish the work they have done previously as a focus for their final independent analysis. Others will be able to procede with further development of their creative writing skills using situations of conflict as developers of character or integrating all their creative writing work into a short story. After all the students have had an opportunity for an individual conference and they have all started on their independent reading assignment, the students are asked to organize all their work into a booklet explaining characterization as a literary device.

Since such a task is quite difficult, only the better students are involved. The class may take part in selecting the students to take charge of editing this booklet, but when they have been selected, the teacher must give them close assistance. They must plan the organization of the booklet; read the student work to determine which selections to use; ask the students to rewrite if rewriting is necessary; select student creative writing to use as illustrations; select illustrative quotations from the works they have read; and write introductory, transitional, and concluding statements to complete the booklet. Most of this work should take place outside the classroom while the class is working on the final lesson.

The final lesson of the unit synthesizes the student's knowledge of characterization and relates it to style and theme. The class reads a variety of works about Abraham Lincoln as a basis for discussing the purpose of the author and the effectiveness of his techniques. Such reading helps to focus the relationship between characterization and author's theme. It also illuminates the function of style in relation to characterization and theme. After this reading, the students select a particular style to use in writing about a character. The haiku, the tanka, and the ballad are easy verse forms which the students might use. Some may wish to use other styles such as the grade school primer, lyric poetry, factual reports, etc. Some may need the support offered by group writing; others may be able to work independently; others may still be working on their short stories.

Since this unit is not an end but rather a beginning, the students are also required to turn in to the editorial committee a list of problems that the unit has covered adequately. In this way the booklet becomes not only a synthesis but also a way of making the student aware of the areas which he might pursue further. The presentation of the booklet to the members of the class concludes the unit. To recognize student achievement, the booklet might be distributed to other classes or other schools.

The unit has moved the student toward independence. Each lesson has started with whole class instruction and moved to small groups. The lessons have moved from the simple aspects of characterization dealt with one at a time to the more complex problems of characterization and the integration of ideas used in previous lessons. Each lesson has also developed the student's ability to write exposition and description. And finally, the unit has synthesized the knowledge and has kept the student open-minded for further study by listing those questions which were touched upon but not examined adequately in the unit. It has taken advantage of what the student knew, has developed that knowledge, and has prepared him for further learning.

COMING OF AGE
A UNIT FOR EIGHTH GRADE STUDENTS

by Michael C. Flanigan

In a mature work of literature, the characters change; they gain insights about themselves, the world, the nature and destiny of man, and the reasons for man's existence. The growth of characters in literature is a prime interest in the teaching of English. The character of Odysseus has captivated man for thousands of years, but so too has the character of Telemachos. In Hamlet, Tom Jones, David Copperfield, and Sons and Lovers the growth of personality, or the maturing of the young, is a factor impossible to ignore if one is to understand these works completely.

A unit that uses the growth of character as a basis for understanding literature asks, What causes young people to mature? What does an author think maturity is? Are there different kinds of maturity? Do the characters display the different kinds of maturity? Is maturity a continuous process? What incidents in a work of literature are instrumental in the growth of the characters? Why doesn't a character grow in stature? Students attempt to answer these questions through their own experience and reading as the unit develops.

Students in junior high school are at a point in life where maturity and growth of personality are of great interest to them. They are undergoing physical changes: change in voice pitch, change in appearance, and change in physical ability. They are also expected to mature socially, intellectually, emotionally, and psychologically. Their parents, teachers, peers, and society expect and demand more of them in junior high than when they were in elementary school. Many times they feel alone, or feel that no one has ever had to face the problems they are asked to deal with. They are lost; they ask themselves, "What is expected of me? What am I to do? What is the right decision?" They have a right to wonder, because young people of all ages have had the same problems in coming of age.

Most educators would agree that it is helpful in the study of literature to use the interests of students to motivate them in their work. A unit on coming of age takes advantage of the existing student interest and channels it in the direction of understanding character development, themes, style, and philosophy in literature. It allows students to infer the concepts of maturity and immaturity underlying an author's work. It helps them recognize that the concept of maturity held by any particular individual is dependent upon many factors such as age, sex, religious beliefs, cultural background, intelligence, etc. It also helps them recognize the vast range of meaning (denotational and connotational) that words like "maturity" have for various people, and the difficulty this range of meaning gives rise to in defining and communicating. The unit also helps them understand that maturity has physical, emotional, social, cultural, psychological, and intellectual aspects.

The vast range of meaning of words like "maturity" becomes obvious to students when they begin the initiating activity of the unit. In this activity students conduct a survey among those they know in which they ask people to give a definition of maturity. Some of the different aspects of maturity are apparent in the definitions they gather.

Class discussion follows in which students compare the various definitions.

The students do not form a definition of maturity yet, but use the definitions they have gathered as guides to their subsequent reading.

After the initial activity students do library reading about maturity (physical, emotional, social, cultural, psychological, and intellectual.) Questions to focus attention are given to each student. Do some cultures have set rituals by which the young become mature? Why do some people become insane while others seem well adjusted? Why are older children able to perform physical tasks better than younger children? Why do people feel that teen-agers are not ready for marriage? Why do older people seem to know more than younger people? Why are teen-agers more interested in dancing than grade school children? How does the mature person regard himself? How does the mature person regard and treat other people? What are the various problems that young people have to face in growing up? How does the relationship between parent and child change as the child grows older? After the students have completed their library reading, they make oral or written reports of their findings available to the class for discussion and for formulation of ideas about what coming of age or growing to maturity involves.

To help students in their library work the teacher, with the help of the school librarian, compiles a bibliography, or allows the students to compile their own bibliography. After the unit has been taught once, the teacher can select one of the best library papers to reproduce for future classes to use as a model.

After students have developed some concepts of maturity through their survey and library work, they apply these concepts to short stories. Some of the concepts they will have discovered are the acceptance of responsibility, the acceptance of physical limitations, the acceptance of others, the acceptance of self, and the ability to deal with problems in a socially acceptable fashion. They may also suggest more concrete determiners of maturity such as physical growth, interest in the opposite sex, legal voting age, and so forth.

In the short story lessons each story is accompanied by study guide questions to focus student reading and to emphasize some of the concepts of maturity. Stories are first read by the entire class, and the teacher directs the class in its discussion. As the students are able to apply the concepts with less teacher direction, the class is grouped homogeneously according to reading ability. The homogeneous groups are effective because they offer reading to meet student ability, an opportunity to verbalize ideas, support and aid in understanding from other students, and the chance to work more independently with the concepts of the unit. To complete the work on short stories, each student reads a story and writes a brief analysis of the main character. If a change has taken place in the character, the student should be able to recognize this change and discuss it.

In any program which centers on the individual student, provision should be made for the students who do not progress at the same rate as the rest of the class. In order to deal with this problem in the Coming of Age Unit, the teacher should work with these students in a small group in which the teacher can direct the students to an understanding of the concepts of the unit. In a small group of this kind, the teacher can work with individual students who are having the greatest difficulty.

While the teacher works with this slower group, the other students can begin working in homogeneous groups, with the help of study guides, on the plays of the unit, "Bread" and "Member of the Wedding."

After the students of the slower group are able to understand the concepts of the unit, the teacher can assign them a shorter, simpler play, such as "Inside a Kid's Head," while the rest of the students begin to complete their group work. The reason it is desirable for the entire class to have read a play becomes apparent when the class, under teacher direction, begins to discuss the play as a form of literature. The study guide questions for the plays not only emphasize the concepts of maturity, but also make the student aware that the play has aspects which are different from other literary forms.

Following the class work on the play as a literary form, the class begins to apply the concepts of the unit to poetry. The teacher follows the same approach used in the study of short stories, that is, discussion with the class as a whole, followed by work in homogeneous groups, and finally independent student work.

It should be emphasized that one of the main purposes of allowing students to study a work of literature independently is to give the teacher a means of evaluating the students' ability to apply the concepts of the unit.

The core novel used in this unit is Johnny Tremain. Study guide questions, which emphasize the concepts of the unit are distributed for each chapter of the novel. After the study guide questions have been given to the class, the students are given some time in class to read the book, and class, large group, and small group discussions are used to reinforce and develop the concept of the unit as presented in the book. When the students have completed the novel, a series of discussion questions dealing with the major problems of the characters of the novel may be treated individually, in compositions, or in class and small group discussions. The differences or the similarities between boys of Johnny's day and the boys of today, the maturity of Johnny Tremain, the differences among the boys of the novel are problems which might be points of departure for discussions and compositions.

After reading the core novel, the students write a short story or essay in which they describe some incident in their own lives that they feel was instrumental in their growth toward maturity. This paper helps the student apply some of the concepts he has learned to his own life. The assignment also gives the student a chance to be creative in his writing.

In the final activity of the unit, the student writes an extended definition of maturity using the concepts developed in the unit. It should be noted that this is a tentative definition that should grow and change as the student grows. It is not important that the student agree with the teacher's definition of maturity; the important thing is that the child can formulate some definition that is the result of the unit and that deals with the main concepts of the unit.

The entire unit can be viewed as an attempt to embody some of the many aspects of English subject matter and skills in a plan which uses the interests of students to accomplish its goals. Students work as a class, in small groups, and independently to learn greater skill in reading, writing, analysis, and vocabulary. The Coming of Age Unit does not emphasize the learning of facts about any particular work of literature, but emphasizes concepts and techniques that can be applied independently when students approach unfamiliar works of literature.

A UNIT ON MAN AND CULTURE

by Betty Lou Miller

A unit on the cultural environment encompasses within its objectives all of the basic goals of the English curriculum -- the ability to deal with language, literature, and composition. In the area of literary analysis the student increases his perception of the forces which determine character, situation, and plot; deepens his understanding of the behavior and values of a literary character through study of the cultural determinants of personality; recognizes the conflicts which stem from man's interaction with his cultural environment; considers theme in relation to all of these. The student develops his ability to read for main ideas and significant details, but more important, he learns to make inferences which are applicable in his later reading -- inferences about culture as it is reflected and as it operates in a literary work. He also improves his skill in composition by writing character analyses, analyses of theme, and a library research paper. In preparation for the research paper, the student gains practice in the use of library materials including encyclopedias, magazines, newspapers, books, and reference works. Throughout the study, vocabulary and writing skills are developed by the student as they arise from the nature of the assignments. Thus the unit provides a meaningful focus for the improvement of student skills in all the areas generally found within the province of the English program.

Culture was chosen as the focus for this unit because it is a significant determiner and controller of human behavior. It is such an undeniable force in literature and in life that knowledge of its structure is an important facet of education. Although cultural factors are treated in one form or another in all English programs, they are not always recognized as such. This unit has as its aim a controlled and systematic approach to this aspect of literary study.

During the unit, the students form a definition of the area which they are examining. They may then go on to investigate culture's role in literature. Although the definition of culture may take many forms, depending on the focus of the person formulating the definition, in essence the definitions agree: culture encompasses all of the learned behavior and mechanical devices developed and fostered by a group. The limits of the cultural group are defined by the universality of mutual, cultural traits among members. From their study, the students will formulate a definition similar to this, but in terms which are most meaningful to them.

In literature, the author reveals culture as a force exerting itself in the development of characters, in their view of the environment in which they move and act, and in the themes and values, whether explicit or implicit, expressed by the author. Greater understanding and appreciation of all literary forms may be achieved by students who are aware of the roles, norms, and nature of the institutions functioning in the literary world, which is based on the real world.

In a great number of literary works of all genre, culture is more directly involved in the plot and theme. Cultural conflict sometimes appears as a struggle between the cultural background of one or more characters and the cultural organization of another group in which they find themselves. The characters may be successful in their integration, may be incapable of any integration at all, or may fall at any of the finer shadings between these two extremes. Another form of cultural conflict is the struggle between a character and his own culture caused by his inability or unwillingness to conform to accepted standards of behavior.

For instance Huck Finn's values are in almost constant conflict with those of the culture along the great river. Yet the cultural force is so strong that he assumes his values to be inferior to those of the townspeople. Huck never realizes that the people of the river bank live by a double standard, one exhibited in what they say; the other in what they do. Huck has adopted for himself the standard of their words, but estimates their standards on the basis of their actions. It is this dichotomy that gives rise to the ultimate irony of the book in the scene in which Huck decides to go to hell rather than send Jim back to slavery. He acts in a Christian manner as the society recommends verbally and fears punishment in hell for not doing what most would do actually. Eventually, Huck finds the conflict of standards unreconcilable and leaves for the territories.

In addition to its importance in the understanding of literature, culture has a far-reaching effect on the personal life of the student. By understanding culture, his own and that of others, the student becomes more perceptive of his world, himself, and those around him. Studying culture in the classroom gives the student an overall view of his socio-cultural world most often impossible from his position as a member of one or more institutions immersed in the mechanism of culture.

All of these ideas play a part in the construction of a unit based on the theme of the cultural environment. In studying such a theme, it is best to begin by focusing on the analysis of a specific culture to understand the structure of culture in general. For more objective analysis, it is best to study a culture foreign to that of the students and then relate this knowledge to specific literary works. Japanese culture is a distinctive example with definable structure which is used as a focus in this unit, but other cultures may be used; China and India, for example, are other possibilities.

The unit progresses from a study of the Japanese culture as an entity to the study of Japanese culture in operation in literature. From there the student proceeds to a consideration of the concepts basic to the idea of culture and applies them in particular works involving many different cultures. He comes to identify and understand the conflicts which arise as a result of the cultural environment.

To introduce the unit, a discussion of the basic problem, "Why does man behave as he does?", serves to involve the student in the contemplation of human motivation. The discussion begins with an enumeration of forces which influence man — biological, psychological, environmental, and sociological. Emphasis is placed on directing students to consider the differences in behavior and hypothesize reasons behind such differences.

Furthering the development of interest and providing additional motivation for study, the unit next includes the reading of a short paper. The lesson is structured so that the students do not know what the paper is about or why it is being read to them. It is a short essay concerning a visit to friends and the evening which follows. What the students do not know is that the incident is set in the Eskimo culture. As few clues as possible are given as to the cultural setting, and out of context the behavior amuses and baffles the students. The paper serves as a point of departure for discussion of norms of behavior.

At this point in the development of the unit, a lesson on terminology is introduced to facilitate discussion and analysis later in the unit. Such terms as norm, role, group, and institution are analyzed and defined.

An example of team teaching follows in a series of lectures for the purpose of providing general background on Japan and teaching note-taking and outlining. The lectures are given by the teachers involved in the unit to all of the average ninth grade students. The lectures cover the major institutional areas of the culture: religion, politics, education, the family, economics, and art. The notes for the first lecture are distributed in complete form, and in subsequent lectures the students must add to basic outlines, and finally they are left on their own for recording the information. In class each teacher checks the progress of the student in this skill.

To provide training in the use of the library and to increase specific knowledge about the structure of Japanese institutions and the nature of Japanese life in general, the students choose the institutional area which most interests them and research this area in the library. The class is divided into small groups, and each student in the group examines special aspects of the institution which the group is studying. For example, in the group studying the agricultural institutions of Japan students concentrate on the pearl industry, fishing, land and crops, climate, the farm village, farm families, and techniques of cultivation.

The groups within each class plan a report to be given to the rest of the class. Each member also writes a report on the areas he investigated. One member from each group is then chosen to correlate his group's reports into one report and become part of a panel which reports to all ninth grade classes assembled for a final synthesis of the information. It must be borne in mind that the purpose of this research and reporting is to learn the skills involved in such a procedure and to develop the background of the student to the point where he may handle the cultural environment as a force in a literary work.

The class is now ready to study literature from the point of view of culture as it influences character, action, and situation. Beginning with short stories written by Japanese and set in Japan, the student looks for evidence of the forces he has studied. Two stories used at this point are "Rashomon" and "The Tycoon of All Tenants." "Rashomon" involves a character's moral decision and consequent development at a moment of cultural decadence. "The Tycoon of All Tenants" presents a sketch of a miserly small businessman in Japan, and provides many clues for analysis of personality.

The class moves to the literary study of Japanese in America, and an analysis of cultural differences and the ramifications of such differences as seen by the author. From these stories involving Japan, the students are lead to transfer their understanding of the cultural environment to other literature. Beginning with "Number One Bad Boy," which deals with the Chinese living in New York, they next read a story of the Amish culture, "Ellie's Furnishings," and one about the Russian culture in the story of an aristocratic revolutionary, "Baboshka."

With all of these short stories the activities include whole class and small group work, use of study guides before and after reading, developing vocabulary skills, and composition. Compositions include studies of character, theme, cultural concepts, and cultural conflict.

Moving to the more complex world of the novel, the students are given three choices as core reading in the unit. Two of the novels, Light in the Forest and Anna and the King of Siam, illustrate the conflicts and differences between two cultures: the American Indian and the white settlers on one hand, and the British and Siamese on the other. The Good Earth, the third core novel, has as a major theme the social mobility of a character within his own culture.

Accompanied by a study guide covering the novel and its vocabulary, chapter by chapter, the students read the novels in and outside the classroom. When the students are not reading they engage in group discussion, writing out answers to study questions, or discussion with the teacher. Guidance in concise reading and inference skills, character analysis, and author's technique is given throughout the reading.

As a culmination of the core novel reading, each student writes a composition of considerable length centering on a major theme of the novel, a thorough character analysis, or a discussion of the cultural environment of the novel and its influence on the plot and the characters.

Discussions with the teacher--covering the entire novel, and synthesizing all the threads of thought developed by the study guide and previous discussions--precede the composition. Aid in outlining the paper helps the student organize his thoughts and plan his approach to the topic. Emphasis is placed on the support of conclusions by quotation and reference to specific incidents.

The final lesson in the unit is used as a means of evaluating the degree of independence and competency achieved by each student in dealing with the concepts of the unit and their manifestation in literature. A selected bibliography of novels, biographies, and autobiographies is distributed to the students, from which they choose a book to read independently. With the help of the teacher in individual conference for those having difficulty, the students select a topic for a written analysis. The amount of assistance by the teacher depends on the individual student and his need. The better students are able to read perceptively, ask the questions previously provided by the study guide, and plan a comprehensive report with little teacher assistance.

The student completing the culture unit has the tools necessary for an elementary analysis and investigation of the cultural world in literature and in real life. He has begun to understand the complex factors which act on him, on those around him, and on the characters he encounters in the various works of literature. As the understanding and interpretation of mankind and his environment in myriad forms and variations is the basis of all literature, the study of culture as a system created by man and in turn acting upon him is an important factor in building the ability of the young reader to appreciate and comprehend the world of a literary work.

A UNIT ON MAN'S VIEW OF NATURE

by Lynn Reppa

In order to understand man in relationship to his total environment, it seems necessary to isolate certain segments of the environment by types such as social, cultural and physical. Parts of these environments can be further subdivided for purposes of isolation and study. For this study, we have divided the physical environment into two parts; the first part deals with man's view of nature and the second part with how man has overcome obstacles presented by his physical environment. This article is primarily concerned with man's view of nature although it is difficult to separate man from his total environment and at points there will tend to be an overlapping of concepts.

Studying man's view of nature as represented through literature is an interesting challenge for the student and the teacher. It presents an opportunity to study the development of man living in awe of nature, fear of nature, respect of nature and contempt of nature. The ideas of an age presented through literature and reflected in literature are demanding on the skills of the teacher and the insight and interpretation of the student. If we see nature as the force which man first had to contend with and for generations has been trying to interpret, we can discriminate seven different views--the primitive view, the classic view, the Hebraic-Christian view, the view of the age of reason, the view of the romantics and transcendentalists, and the modern view.

The primitive man's view of nature seems to be one of complete respect and/or fear of this unknown element surrounding man. Early man did not approach nature rationally; he was concerned with appeasing it. Nature was the force which shaped and surrounded the entirety of his being. Just as modern man has acceded to dictators with whom reasoning was impossible, so early man acceded to the irrational force of nature which might be appeased by sacrifice and worship but could never be reasoned with. To early man, nature was; there was no force behind nature, no innate reasoning power. Nature existed to be appeased by man.

In classical myth, nature is a force to be used at the whim of angry gods or goddesses. Nature existed before the forces behind it, but it was then controlled by the uncontrollable gods. Man did not so much contend with nature as he did the forces behind nature, the gods with divine powers and human tendencies. Each god was given a force of nature as a plaything and each god represented a certain force of nature. Man again explained nature irrationally and contended with it through appeasement, song, and worship.

Running almost simultaneously with the classic view, chronologically, was the Hebraic-Christian view. According to the Old Testament, man was still entirely dependent on nature, but this nature existed as the creation and servant of one God. Nature in itself was not divine, but could be used by God, its creator. Nature did not exist until God decided on its purpose; God and nature were two separate things, and one could only glorify--but not appease--God through the songs and praises of nature.

In the early eighteenth century, a question defying God and his nature arose. Why is there evil in a divinely made and controlled world? This age almost plays back a record which was made in the Platonic-Aristotelian era, an age of reason.

Pope simply echoed Plato when he said "Whatever is, is right." Some eighteenth century thinkers closely followed Aristotle's thesis that everything is nature either in perfection or imperfection. Nature in perfection is conquering of matter by form and in imperfection is the form which could not completely conquer. The eighteenth century man came to believe in the fundamental justice of a rational and ordered universe whose apparent mysteries and evils were mysteries and evils only because man's limitations prohibited him from completely understanding a divinely appointed universe.

Romanticism accepted a world in which nature had no evil intent. God was good and therefore nature was good. The romantics considered the irrational forces of nature to be manifestations of the goodness of God and the universe. They dealt with violence as well as calm and interpreted all the forces of nature through melancholy imagination as opposed to reason. Wonder and awe for the beauty and solace of nature, respect for the "noble" savage and his manner of living, and delight in proximity to nature were basic to the romantic mind. Thoreau seems to epitomize the romantic feeling in Walden Pond when he says, "We can never have enough of nature."

Romanticism transplanted to the United States became allied with a movement known as transcendentalism. The basic transcendental beliefs were that one should live close to nature, that manual labor is dignified, and that man is divine in his own right. Nature to the transcendentalist is a harmonious unit anxious to work in cooperation with man if man will only let it. God is nature; Nature is God. Emerson may best explain transcendentalism when he says, in "The Rhodora": "If eyes were made for seeing, then Beauty is its own excuse for being...The self-same Power that brought me there brought you."

With the advent of scientific theory, particularly Darwin's theory of evolution, modern man was forced into a dilemma. He could accept the new view and see nature as a blind force utterly irrelevant to man and man's needs, or he could stand on the theory that nature was the creation of God (Hebraic-Christian). Some naturalists and authors have tried to compromise the two views, and have succeeded only, it appears, in conveying more confusion.

The major objective of the unit for the students is to analyze the various views of nature that man has held: How are these views conveyed through literature? How are they used as a background or setting in literature? How do they influence literature? During the course of the unit the student becomes aware of the major philosophies behind certain attitudes toward nature. At the conclusion of the unit, the student should be able to infer the concepts of nature underlying a specific work and to take a simple statement such as, "A storm is coming" and suggest the attitudes which various men might have toward it. To primitive man "A storm is coming" might be the answer to the prayer and sacrifice of a shaman. To classic man, the same phrase might suggest the gods were once again angry and would have to be appeased. "A storm is coming" says the Hebrew and kneels down to thank one God for seeing that fields will be watered for crops. The romantic would become awe-filled and possibly walk out into the wind, lightning, and thunder so he could feel closer to nature and God. If the student can successfully, on an elementary level, identify specific attitudes toward nature and be aware of their implications, then the unit has been successful.

TEACHING THE UNIT

To create interest in the unit and to introduce the views of primitive man towards nature, the students are presented with the problem of writing an Indian legend. The student is asked to explain, pretending he has no scientific knowledge, how the sun, moon, and stars came to be. After the legends have been written, a few are read aloud in class and then "How Raven Helped the Ancient People," a Blackfoot Indian tale which explains these phenomena, is read to the class. The students are then asked questions to direct their discussion: Where did the story take place? What are the context clues? How might the legend change if it were written in a different locale? These questions focus upon the central idea of nature's forces as the material from which the Indian composed his story. Questions such as the following are also used: What seems to be the most powerful force? Is this force portrayed as good or evil? These questions should focus the student's attention on the idea of nature being the supreme force. They should learn that to the Indian no forces existed beyond nature and the gods were gods of natural forces. Not all of the students will develop or understand these ideas, and for this reason the use of additional Indian legends may vary. If the entire class still needs teacher direction, then the students work as a class; if some students are ready to develop and apply concepts on their own, then these students work in groups. Each legend has a study guide which directs the student in his thinking. If the class seems to understand the ideas behind primitive thinking, then Indian legends offer the opportunity for various activities. Oral spontaneous legends are challenging to the student for quick thinking; building of totems in writing and picture offers the student an opportunity to create a primitive emblem. Indian tales offer symbolism on a simple level, and a legend such as "A Bird in Search of a Mate" lets the student reinforce the symbol-referent concept learned in semantics, and serves as an introduction to symbols in literature.

This section of the unit is culminated in three activities. 1) the class invents or creates an Indian village, sets up the village council, and creates the legends and gods by which this village lives. This assignment may be an individual or group project depending on the ability of the students. 2) Each student is given a short individual Pit Indian poem which he must interpret in terms of what he has learned about primitive man's view of nature. 3) Each student writes a comprehensive paragraph about early man's view of nature.

Step three will be assigned at the conclusion of every section of the unit. At the conclusion of the unit, when all seven paragraphs are corrected, they will be returned to the student and he will be asked to combine them into a long paper titled "Man's View of Nature." Having the student write in this manner serves several purposes. It lets the student write a good paragraph about material which is immediately familiar; it shows the seventh grader that the "frightening" long composition is not difficult if done in a logical sequence step by step; and perhaps most important, it lets the student and teacher concentrate entirely on transitional sentences and paragraphs, a skill in which many junior high students are weak.

A story of creation introduces Greek mythology. It may either be read by the teacher or recorded with sound effects and played for the class. Because there is so much material available on Greek mythology in most school libraries, students can be assigned several myths to read. When their reading is complete, students who have read the same myths prepare, as a group, a presentation and interpretation for the class. This may be done in whatever manner the group feels would be most effective. They may use panel discussion, acting, recording or any method desirable and available. The groups should be directed in their interpretation by such questions as How do the Greek myths view nature? Is there a force behind nature? Is man dominant or subservient to nature? The students are also guided by study questions about the specific myth which they are reading. With teacher direction, the students will begin to see the differences and similarities between the American primitive and Greek mythological views of nature.

After the groups have presented the results of their study and the class has discussed the material, other activities take place. Bright students can work with Norse, Roman or African myths in relation to Greek myths and the mythological view of nature. Slower students will need teacher directed reading and interpretation of myths. When a majority of the students seem to be ready to proceed, the students are assigned as a composition topic, a dialogue between two gods or between a man and a god. This assignment offers an excellent opportunity to teach punctuation and progression of dialogue as an integrated part of the unit. Other composition topics in this area are unlimited. Students may rewrite a myth for the 60's, create myths about the seasons, or dramatize a myth. This section of the unit is again concluded with a paragraph written on the mythological view of nature.

The Hebraic-Christian view of nature is fairly easy for an average seventh grade student to understand because he has been brought up in Christianity or Judaism. One of the barriers, however, will be to overcome the scientific theory which mars the pure Hebraic view. The unit uses primarily Old Testament material, particularly Psalms, to show the glorification of the one God. The Bible shows nature as the servant of this God in the story of Noah's Ark as God uses nature in the form of a flood to control man. The Hebraic-Christian view is discussed in its varying aspects and compared to the mythological and primitive view. The students, again at the end of this section write their paragraph on the Hebraic-Christian view.

At this point in the unit two plans are offered for the teaching of the unit; plan one is entirely group led while plan two follows the pattern set in the previous lessons--from teacher directed work, to group work, to individual analysis. The four views of nature left to deal with are the neo-classic, the romantic, and the modern. Under plan one the class is divided into heterogeneous groups with a high ability student as the leader of each group. The teacher meets with the group leaders and discusses with them the varying views of nature, what should be discussed in presenting the views, the concepts to be covered, and possible selections that could be used. Each group leader then is entirely in charge of his group—each group being responsible for one of the four views. The groups then do library research and analyze a few selections; they present their findings to the rest of the class. The group will have entire control over the section for which they are responsible. They select the poems or essays, write the study guide questions and if necessary go into smaller groups as group leaders and experts on their particular topic. During the whole of the presentation, the teacher confers with group leaders and helps the groups and students who seem to be having the most difficulty.

In plan two every section is taught basically the same way. The students are introduced to the section with a selection which shows obvious differences between the view to be studied and the one or ones preceding it. "Quit your books," Wordsworth says to the rational man in "The Tables Turned," and the student begins to leave orderliness and reason and to search the world of spirit and imagination. The sections procede from class analysis of poems and essays accompanied by study guides, to small group analysis, to individual interpretation. Again, at the conclusion of each section, the student writes a paragraph explaining the particular view of nature.

Since a large share of the material read in the unit is poetry, the unit offers a chance to work with poetic techniques. Simile, metaphor, onomatopoeia and other techniques are found in the poetry used. Poetry for the unit is not selected for its particular figure of speech, however, but always with the central objectives of the unit in mind.

The student concludes these studies by combining his seven separate paragraphs into a comprehensive composition on man's views of nature. The students are tested by two different tests; one is an objective test to evaluate knowledge and the other is an essay test to evaluate his ability to synthesize his knowledge.

At this point the student has an opportunity to analyze a variety of material, including myths and poems, both with the rest of the class and independently. He follows specific study guide questions and general questions which help him to synthesize and specify the concept of nature underlying a particular work. He deals with a particular author's attitude toward nature in a particular poem. It is this situation which constitutes the most important test in the unit. Can the student independently apprehend an author's attitude toward nature?

The unit as taught in the average seventh grade curriculum is brief and concise; only those phases and concepts are used which an average seventh grader is capable of understanding. Only the major ideas of each view are developed. Not every theory of nature has been explored. The student has had a very basic introduction to man's view of nature and has become aware that not all men view nature in the same way. If nature in reality is "the world; all things except those made by man," then the student has a right to know and appreciate the variety of views held by men and exposed in literature.

More important, however, the student has had experience in inferring the attitudes toward nature underlying a variety of material. It is this ability to make inferences, whether he remembers the differences between the Greek and rational views or not, that will be of great value to him in his future reading.

THE EUCLID ENGLISH DEMONSTRATION CENTER

PROJECT ENGLISH MATERIALS

A UNIT ON
MAN AND HIS PHYSICAL ENVIRONMENT
Seventh Grade Average Curriculum

RELATED UNITS:
Man and Culture (9)

Distributed by

The School District of Aiken County
Office of the Superintendent

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TEACHING THE UNIT

This unit deals with man in conflict with his physical environment and tries to show various aspects of this conflict. The students, in the first lesson, read an essay that deals with a natural environmental factor, and a short story that deals with a force man has created for himself. These two selections are compared and the students formulate questions which can be studied or understood in the following lessons. Some of the questions will be: Who is victorious, man or environment? Why is this factor victorious? What type of man best survives environment which presents a conflict? Has man ever changed his environment?

The second lesson, which attempts to answer these questions, deals with five particular environments: polar regions, mountains, jungle, air and desert. Each region is studied by a group, the conflicts in short stories are examined and ideas and answers are formulated by the group about an environment. At the conclusion of their reading and discussion, a presentation is made to the rest of the class. After each group has made its presentation, the students are asked to write a short story based on the theme man vs his physical environment.

Kon Tiki, The Raft and Robinson Crusoe are the basis for the next lesson and they show the student, man in conflict with his physical environment in a longer work of fiction. All three novels are somehow concerned with the sea as an adversary and Robinson Crusoe goes on to develop the idea of man in conflict with a deserted island. After the student has finished reading his novel, he is asked to write a composition pointing up some aspect of man versus his physical environment as shown in his novel. This lesson ties in with the final lesson in which the student is asked to select a book from a bibliography, read the book, and write a composition dealing with the conflict. If the composition is well developed by the class and teacher in the core novel lesson, the student will find the final lesson a learning experience and rewarding.

In the lesson between the core novels and the bibliography, the students read poetry to develop ideas of man in conflict with an environment. Each student is given one of the poems and the accompanying study guide. The study guide and previous readings help the student to define the conflict in the poem, and explain its result.

At the conclusion of the unit, the student has developed certain ideas about man in his physical environment. Also, throughout the unit, through teacher and study guide direction the use of figurative and highly connotative language has been explained. The student now should be better prepared to handle future units in this curriculum. But, more important, the unit attempts to develop basic premises which will be of help in much of the student's future reading.

MATERIALS

SHORT STORIES:

Broomfield, Sidney Spencer, "Head Hunters of New Guinea" in Man Against Nature, coll. & ed. by Charles Neider, a Bantam Book, New York, 1963.
Byrd, Richard E., "Alone," in Man Against Nature.
Clarke, Arthur C., "A Walk in the Dark" in Possible Worlds of Science Fiction, ed. by Groff Conklin, Vanguard Press, Inc., New York, 1951.
Douglas, William O. "Climbing Kloochman" in Worlds of People, American Book Company, New York, 1956.
Eaton, Jeanette, "David Livingstone" in Doorways to Discovery, Ginn and Company, Boston, 1952.
Endore, Guy, "Men of Iron" in Decade of Fantasy and Science Fiction, Doubleday and Company, Inc., Garden City, N. Y., 1960.
Freuchen, Peter, "My Life in the Frozen North" in Worlds to Explore, American Book Company, New York, 1956.
Gatti, Ellen and Attilio, "Phgmies" in Prose and Poetry, Journeys, ed. by J. Kenner Agnew, L. W. Singer Company, Inc., Syracuse, New York, 1951.
Hawkins, Arthur Ray as told to Wesley Price, "Bailing out at Supersonic Speeds" in Man Against Nature.
Hedin, Sven, "A Caravan Meets with Disaster" in Worlds to Explore.
Helfritz, Hans, "Land Without Shade" in Worlds to Explore.
Hillary, Sir Edmund, "To the Summit of Everest" in Man Against Nature.
Lavender, David, "High Victory" in Reading Roundup I, D. C. Heath and Company, Boston, 1954.
Leyson, Burr W., "Into the Unknown" in Worlds to Explore.
Marshall, Edison, "Tusk and Fang in Burma" in Adventures in Reading, Harcourt, Brace and Company, New York, 1948.
Moody, Dr. Joseph P., "Adrift in the Arctic" in Adventures for Readers, Harcourt, Brace and Company, New York, 1958.
Raleigh, Joel, "Invaders from the Sky" in Wide Wide World, Scott, Foresman and Company, Chicago, 1959.
Schweitzer, Albert, "On Edge of the Primeval Forest" in Man Against Nature.
Scott, Robert Falcon, "The Last March" in Adventures in Reading.
Shippen, Katherine B., "Desert Storn" in Reading Roundup I.

POETRY:

Benet, Stephen Vincent, "Metropolitan Nightmare" in Imagination's Other Places, Thomas Y. Crowell Company, New York, 1955.
Garland, Hamlin, "Do You Fear the Wind" in Prose and Poetry for Enjoyment, L. W. Singer Company, Syracuse, New York, 1942.
Holmes, Oliver Wendell, "A Farewell to Agassiz" in Imagination's Other Place.
Longfellow, Henry W., "Wreck of the Hesperus" in 100 Story Poems, Thomas Y. Crowell Company, New York, 1951.
Rukeyser, Muriel, "Ceiling Unlimited," in Modern American Poetry, Harcourt, Brace and Company, New York, 1950.
Service, Robert W., "The Spell of the Yukon" in Poetry for Pleasure, Doubleday and Company, Inc., Garden City, N. Y, 1960

NOVELS:

Defoe, Daniel, Robinson Crusoe, Noble & Noble Publishers, New York, 1942.
Heyerdahl, Thor, Kon Tiki, Permabook, New York, 1963.
Trumbull, Robert, The Raft, Noble & Noble Publishers, New York, 1942

BIBLE

Exodus

LESSON #1:

OBJECTIVES: To develop questions to answer about man and his physical environment.

MATERIALS: "Invaders from the Sky"--Joel Raleigh
"Men of Iron"--Guy Endore

PROCEDURES:

A. To introduce the concept of man in a physical environment, have each student read "Invaders" and work the study guide individually.

B. To focus the student's thinking, discuss with the class the story and the study guide. The answer to question four will be man vs physical environment or man vs nature.
Ask the students if they can think of particular locations or regions where man is in constant struggle with (his physical environment) (nature).

- Desert
- Jungle
- Arctic Countries
- Space
- Sea
- Mountains
- Tropics
- Mid-west United States

C. To introduce the idea of man in competition with an environment he has created for himself, have the students read "Men of Iron."
After the students have read the story discuss with them the study guide.

D. To formulate ideas to be studied in the unit, formulate important questions to answer.

1. What are some of the problems man meets when he comes in conflict with his environment?
2. How does he come to terms with it?
3. What are some of the things to look for when reading stories dealing with man in his physical environment?

List these on the board as the objectives of the unit. Throughout the unit, the objectives should be reevaluated and changed as they are found to be inadequate.
Some of the objectives the students should suggest are:

What is the conflict?
Who wins?
Does the environment control man or man the environment?
What type of man best survives?

STUDY GUIDE: "Invaders from the Sky"
by Joel Raleigh

1. Describe the fireball over Seattle. What images does the author use to make the explosion more vivid?

2. How many meteors were sighted on February 9, 1913? Where would these meteors have landed if they had been an hour later? Where did they land?

3. The meteors are a force which man has no control over. What are some other forces he cannot control? What name would include all of these?

4. What is the major conflict in this story?

STUDY GUIDE: "Men of Iron"
by Guy Endore

VOCABULARY:

torpidity
calibration

1. What did the engineer find wrong with noise in the machinery?

2. What was the meaning of the gold crescent on Anton's overalls?

3. How does the engineer refer to the machine as a human? How does the author compare the machine and Anton?

4. Explain the hidden meaning in the line "unconsciously acknowledged a new era..."

5. The simple conflict in this story is

   ______________________________ vs ______________________________

   If we move the two up to a higher level of abstraction we have

   ______________________________ vs ______________________________

6. What does this story suggest about the future of man? Who has created this future?

7. What seems to be the basic difference between man vs the meteors and man vs the machines? How are the two similar?

8. What two kinds of physical environment might men be in conflict with?

LESSON #2. Short Stories

OBJECTIVES: To determine the control man has over a particular environment. To show the control a particular physical environment has over man and how man reacts to that environment. To determine the particular qualities a man must have to survive a particular physical environment.

MATERIALS:
"Alone"
"Adrift in the Artic"
"My Life in the Frozen North"
"The Last March

"David Livingston"
"Tusk and Fang in Burma"
"Head Hunters of New Guinea"
"On the Edge of the Primeval Forest"

To the Summit of Everest"
"High Victory"
"The Jubilant Mountains"
"Climbing Kloochman"

"Into the Unknown"
"Bailing out at Supersonic Speed"
"A Walk in the Dark"

"A Caravan Meets with Disaster"
"Land Without Shade"
"Desert Storm"

PROCEDURE:

A. To handle the objectives in as many environments as possible, divide the class into groups and assign each group a series of stories, study guides and activities dealing with one environment. It is suggested that the groups be arranged homogeneously with the top group doing Polar Regions, the middle groups doing Jungle, Mountains, Space, and the low group, Desert. At the end of their individual reading, each group should present a thorough discussion and analysis of their topic to the rest of the class.

B. To unify class thinking and activities, discuss with the class the study guide that deals with man vs his physical environment. During the discussion and after each presentation, the teacher could encourage the students to read the short stories which were not included in their group.

C. The final assignment for students is a composition on man vs the environment about which he was reading in his group. The teacher will find it necessary to help individual students with this paper, and if the entire class is having trouble, possibly develop a model composition.

ASSIGNMENT SHEET: DESERT

READING ASSIGNMENTS:

1. Read "A Caravan Meets with Disaster" and answer study guide questions through group discussion.

2. Read "Land Without Shade" and answer study guide questions individually. Discuss your answers with your group and rewrite any that need to be rewritten.

3. Read "Desert Storm" and individually answer study guide questions.

WRITING ASSIGNMENTS:

1. Study guides for three stories.

2. Study guide for Desert with paragraph expansion of one of the questions.

3. Composition on composition topic.

CLASS PRESENTATION:

1. Brief summary of each story (2 minutes).

2. Analysis of basic conflict in each story using the study guide as a quide.

3. Analysis of basic conflict in all stories using study guide.

4. Read the best paper (by group decision) on the general composition topic.

5. If possible bring in pictures and current material which apply to your presentation.

STUDY GUIDE: DESERT

1. The basic conflict in the stories is man versus his physical environment. State the specific conflict in each story.
    a) how was the conflict resolved
        1) one party victorious
        2) neither victorious

2. We hear much about the glamour of the Far East. Cities such as Bagdad present a picture of romance and intrigue. The Bedouins and Arabs also give an exciting picture. How do the stories you read validate the picture or dispute it?

3. How do the natives and foreigners differ in their methods of combating their physical environment? How are they similar?

4. In a desert climate, the sun seems to be the physical force which is most unaware of man. What are some other forces of nature which man has to protect himself against in this climate?

5. What type of man seems best able to cope with a desert environment? Which of the characters in the stories seemed the strongest? Which ones seemed the weakest? Why?

6. What part of desert life seemed the easiest to combat? Which seemed the most difficult?

COMPOSITION:

Give an over-all view of man versus the desert.

STUDY GUIDE: "A CARAVAN MEETS WITH DISASTER"

by Sven Hedin

VOCABULARY: opaque
obliterated

1. Describe briefly the beginning of the sand storm.

2. What caused the poplar tree to become exposed?

3. What happened to the water in the water jugs? Does this incident reveal a normal reaction for a man faced with death?

4. Explain the use of "via dolorosa."

5. What was the range of temperature in the desert?

6. Describe the reaction of the men on the caravan when the author finally rejoined them.

7. Explain the following images the author uses:
    "camels....those wrecks of the ships of the desert"
    "We had been shipwrecked in the middle of the sea, and were now leaving the sinking ship."
    "four camels stood forth like phantoms"

8. Can you explain the apparent surprising fact that the natives did not survive the sandstorm whereas the "intruder" did?

STUDY GUIDE: "LAND WITHOUT SHADE"

by Hans Helfritz

1. What are Jins? How did they affect the lives of the people?
2. What two types of fish does the author describe? How are they fixed for eating? How are they eaten?
3. What are some of the ways the people protect themselves from the Jins?
4. Why did the caravan only travel at night?
5. How can you explain the toughness and endurance of the Bedouins?
6. What two fallacies about the desert and desert people does the author mention?
7. What difficulties with the environment does the caravan meet?

STUDY GUIDE: "DESERT STORM"

by Katherine B. Shippen

1. Why did Amy want to fly to Australia?
2. What did the Sandstorm first look like when Amy spotted it from the air?
3. What was Amy's means of survival and what did she do to protect it?
4. What are some of the words used to describe the storm? How are the descriptions effective?

ASSIGNMENT SHEET: MOUNTAINS

READING ASSIGNMENTS:

1. Read "To the Summit of Everest" and answer study guide questions through group discussion.
2. Read "High Victory" and answer study guide questions through group discussion.
3. Read "The Jubilant Mountains," answer study guide questions individually, discuss your answers with your group and rewrite any that need to be rewritten.
4. Read "Climbing Kloochman" and individually answer study guide questions.

WRITING ASSIGNMENT:

1. Study guides for four stories.
2. Study guide for Mountains with paragraph expansion of one of the questions.
3. Composition on composition topic.

CLASS PRESENTATION:

1. Brief summary of each story (2 minutes).
2. Analysis of basic conflict in each story using the study guide as a guide.
3. Analysis of basic conflict in all stories using study guide.
4. Read the best paper (by group decision) on the general composition topic.
5. If possible bring in pictures and current material which apply to your presentation.

STUDY GUIDE: MOUNTAINS

1. Someone once asked a mountain climber why he climbed mountains, and he answered, "Because they're there." How is this true or untrue for the stories you have read?

2. The basic conflict is man versus his physical environment. State the specific conflict in eac story.

   a. How was the conflict resolved?
      1. one of the parties victorious
      2. neither victorious

3. Which forces of nature does man seem to have the most trouble with in mountain climbing? Which does he have the least trouble with?

4. In his travels, Odysseus encounters beautiful women called sirens; these women sing beautiful songs to lure passing ships and the ships heading toward them are destroyed by being crashed against rocks. Might you draw a parallel between the sirens and mountains? How would they be similar? How would they be different?

5. What type of man seems best able to handle mountain climbing? List his characteristics. Which character in the stories seemed best able to cope with the obstacles? Which seemed least capable?

GENERAL COMPOSITION:

Make a general statement about man versus mountains.

STUDY GUIDE: "CLIMBING KLOOCHMAN"

by William O. Douglas

VOCABULARY: cul-de-sac

1. Why did Doug and William climb Kloochman?

2. What disadvantage did the two boys have that the other climbers we read about did not have?

3. Why did the boys remove their shoes?

4. What were the major obstacles presented to the boys on their first attempt to climb the mountain? What were some of their narrow escapes?

5. How does mountain climbing call for reserve strength one doesn't know he possesses?

6. What path did the boys discover up Kloochman?

7. When both brothers thought they might die, they each had different, yet basically the same, thoughts. How were their thoughts different? How were they similar?

STUDY GUIDE: "The Jubilant Mountains"
by Mabel L. Robinson

VOCABULARY: stalactites pummeling

1. How did Louis Agassiz feel about mountains? How did they act as an immunization against troubles?

2. What is the ice age theory?

3. What is different about Agassiz's mountain climbing than Hillary's or Nick's?

4. What happened to Agassiz's cabin at his base camp?

5. What experimentation did Agassiz and his men do with glaciers?

6. Explain the line"if terror was in his heart it is in the wings of birds when they fly."

7. What were some of the obstacles met by the men trying to climb the Jungfrau? Which were caused by men? Which were caused by the physical environment?

8. What is meant by the last sentence?

STUDY GUIDE: "High Victory"
by David Lavender

VOCABULARY: crescendo precipitous
couloir slogging

1. What reason does Nick give for wanting to climb a mountain?

2. What are Nick's mixed feelings about climbing Monitor Peak? What does Russell Seldon have to do with his desire?

3. Explain the line "An uncanny quiet wrapped them, so that the small noises of their progress seemed like an insult to this vast wilderness of rock and ice."

4. What was Nick's criteria for judging Seldon a good climber?

5. How did the mountain effect Nick's behavior for both the good and the bad?

6. What type of person does it take to climb mountains? Describe his characteristics.

7. What are dangers in mountain climbing which man can control? What are the dangers he cannot control?

STUDY GUIDE: "TO THE SUMMIT OF EVEREST"
by Sir Edmund Hillary

VOCABULARY:

formidable	cornices	insuperable
strata	liters	

1. What jobs did Hillary and Norkey normally do? Why did they wish to climb Everest?

2. Why do mountain climbers set up advance camps? What would happen if men tried to climb Everest without advance camps?

3. What were some physical forces which slowed the men down at South Cal?

4. How do mountain climbers alter their physical environment in order to climb? How can they not alter it?

5. Why did the men need oxygen at higher levels?

6. What were the barriers the men met in making their final ascent? How did they overcome them?

7. Why did Tenzing bury his small offering at the top of Everest?

8. Explain the reason for the four flags at the top of Everest.

9. What surprise awaited the climbers at Grand Couloir?

10. According to the criteria we have set up, does the climbing of Everest mean man had conquered his physical environment? Explain.

ASSIGNMENT SHEET: JUNGLE

READING ASSIGNMENTS:

1. Read "David Livingston" and answer study guide questions through group discussion.
2. Read "Tusk and Fang in Burma" and answer study guide questions through group discussion.
3. Read "Head Hunters of New Guinea" and answer study guide questions individually. Discuss your answers with your group and rewrite any that need to be rewritten.
4. Read "On the Edge of the Primeval Forest" and individually answer study guide questions.

WRITING ASSIGNMENTS:

1. Study guides for four stories.
2. Study guide for Jungle with paragraph expansion of one of the questions.
3. Composition on composition topic.

CLASS PRESENTATION:

1. Brief summary of each story (2 minutes).
2. Analysis of basic conflict in each story using the study guide as a guide.
3. Analysis of basic conflict in all stories using study guide.
4. Read the best paper (by group decision) on the general composition topic.
5. If possible bring in pictures and current material which apply to your presentation.

STUDY GUIDE: JUNGLE

1. The fundamental conflict in the four stories is man versus his physical environment; state the specific conflict in each story:

    a) how was the conflict resolved
        1) one party victorious
        2) neither victorious

NOTE: In this series of stories, there may be more than one basic conflict.

2. Robert Louis Stevenson in a poem called "Travel" says he would like to go

    "Where in jungles near and far,
    Man-devouring tigers are,
    Lying close and giving ear
    Lest the hunt be drawing near."

    How does his idealized, romantic picture of the jungle agree with what you have read? How does it disagree?

3. How do the white man and the natives use similar devices to survive jungle life? How do they use different devices?

4. What type of man seems best able to cope with a jungle physical environment? Which of the characters in the stories seemed the strongest? the weakest? Give an example of a native and a foreigner for both the strongest and the weakest.

5. What facets of jungle living seem the easiest to combat; the most difficult?

COMPOSITION: Give an over-all view of man versus the jungle.

STUDY GUIDE: "David Livingstone"
by Jeanette Eaton

1. What great discovery did Livingstone make while on a trip to Central Africa?

2. What man-created evil had invaded Africa?

3. What were the smoke columns over the Zambezi River? How did Livingstone react when he found out what they were?

4. What tropical ailment befell Livingstone? What ailment did he feel was affecting the natives?

5. What were some physical environmental forces Livingstone met on his return from Lake Tangaavyika without the Arabs?

6. Stanley's words in greeting Dr. Livingstone have become world famous. Why would they be so unusual as to cause world recognition?

7. How did Livingstone die? How was he buried?

8. This story gives a very brief description of the jungle which Livingstone had to contend with. Find in the library accounts of Livingstone and describe the terrain he had to contend with and overcome.

STUDY GUIDE: "HEAD HUNTERS OF NEW GUINEA"

by Sidney Spencer Broomfield

VOCABULARY:
epochs
saurian
cavernous
cuirass

1. Explain the line "The deeper one tries to penetrate into this ocean of vegetation the harder Nature figuts back."

2. What type of man exists in this jungle world? What are his special characteristics?

3. How does the Pygmy religion help him survive in this land of "wet gloom"?

4. Why is it necessary for Pygmies to get along and not to have feelings of hate or resentment?

5. What methods have Pygmies devised for survival in this land for
   a. hunting?
   b. villages?
   c. crossing rivers?

STUDY GUIDE: "On the Edge of the Primeval Forest"

by Albert Schweitzer

1. What are some of the diseases Albert Schweitzer encounters in the jungle? How does he compare Europeans having the same diseases to these people?

2. How do the natives use herbs and powders made from roots? Why could Schweitzer never learn these secrets?

3. What is a fetishism? What three kinds of powers does a fetish protect the wearer from?
4. What are two European diseases the author has never seen?

5. What is sleeping sickness? What are its symptoms? Why is it peculiar to this region?

6. What were some physical environmental pressures and deficiencies the natives had to encounter? How did they handle them? What were some Schweitzer encountered? How did he handle them?

STUDY GUIDE: "Tusk and Fang in Burma"

by Edison Marshall

1. Edison Marshall seems to be opposing two segments of the environment he is in; the animals and the natural surroundings. Which segment has he chosen to oppose? Which gives him the most difficulty?

2. Why was the hunter so intent on getting a tiger?

3. How does the hunter describe the two tigers when he first sees them?

4. What environmental factors made the baggage elephant more useful in the tiger hunt than the elephant usually used?

5. What is "Striped Death"?

ASSIGNMENT SHEET: POLAR REGIONS

READING ASSIGNMENTS:

1. Read "Alone" and answer study guide questions through group discussion.
2. Read "Adrift in the Arctic" and answer study guide questions through group discussion.
3. Read "My Life in the Frozen North," answer study guide questions individually, discuss your answers with your group, and rewrite any that need to be rewritten.
4. Read "The Last March" and individually answer study guide questions.

WRITING ASSIGNMENTS:

1. Study guides for four stories.
2. Study guide for Polar Regions with paragraph expansion of one of the questions.
3. Composition on composition topic.

CLASS PRESENTATION:

1. Brief summary of each story (2 minutes)
2. Analysis of basic conflict in each story using the study guide as a guide.
3. Analysis of basic conflict in all stories using study guide.
4. Read the best paper (by group decision) on the general composition topic.
5. If possible bring in pictures and current material which apply to your presentation.

GENERAL STUDY GUIDE: POLAR REGIONS

1. If the fundamental conflict is man versus his physical environment, state the specific conflict in each story.
   a) how was the conflict resolved
      1. one of the parties victorious
      2. neither victorious.
2. Were there any outside forces brought in the story other than man-physical environment? i.e. did the Eskimo culture in "Adrift in the Arctic" play a part in the story?
3. Robert Falcon Scott said, "the soul of a brave man is stronger than anything that can happen to it." Show by examples from the four stories whether this statement is true or false.
4. The words carved on the expedition's grave in "The Last March" were "To strive, to seek, to find and not to yield." How did the men in the stories you read strive, seek, find and not yield to their physical environment?
5. What type of man best seemed to survive the obstacles? Write a short summary of who you felt was the strongest character, the weakest character and why.
6. Which force of nature did man seem to have the most trouble with in the polar regions? Which the least?

GENERAL COMPOSITION:

Make a general statement about man versus polar regions.

STUDY GUIDE: "THE LAST MARCH"

by Robert Falcon Scott

1. What were some of the obstacles the men on the return trip encountered which they had not expected?
2. On which day does Scott seem the most elated? On which the most depressed? Why?
3. What clues can you read in Scott's diary which tell you that he knew they wouldn't make it back to camp?
4. When did Oates first begin to falter? What happens to him? How did Scott describe Oates?
5. If the expedition was only 11 miles from camp, why couldn't they make it? Can you think of other climates where 11 miles would be difficult or impossible?
6. Scott wrote in his diary, "I do not regret this journey." Does the journey seem a failure to you? Explain.

STUDY GUIDE: "ADRIFT IN THE ARCTIC"

by Dr. Joseph P. Moody

1. Why was it necessary to shoot seal? Why did they have to hunt on foot?
2. How did the author discover he was drifting? How did he try to find his way back? What happened?
3. Explain how Sheeniktook rescued Dr. Moody.
4. What adverse conditions did Dr. Moody and Sheeniktook have that Tuga didn't?
5. What did Sheeniktook do to keep Dr. Moody warm?
6. What force of nature did the men have to depend on for their safety?
7. Explain how Dr. Moody must have felt when he said, "How often can a man face death?"

STUDY GUIDE: "Alone"

by Richard E. Byrd

VOCABULARY:
imperceptibly
stagnant
inertness
Advance Base
mukluks
thermograph
glycerine
vindictiveness

1. In the first paragraph, Byrd describes vividly the feeling of living in the north in an Advance Base. Pick out a few descriptive phrases which particularly describe the feeling of Byrd.
2. Byrd describes some of the incidents that happened because of the severe cold. What has happened to
   a. his feet?
   b. the ventilator pipes?
   c. the thermograph?
   d. the ink?
3. Why did Byrd pour water around his dugout shelter?
4. Why was Byrd unable to breathe when he went topside? What did he figure was the reason and what did he do about it?
5. How does Byrd draw a parallel between his shelter and the blizzard and a ship riding out a storm? Are there similarities between the two he doesn't make?
6. What reaction did Byrd have when he found he couldn't get the trapdoor open? How did he feel about the escape tunnel he had worked on? Why would the reaction of men faced with a problem of surviving in a strange environment be much the same as Byrds?
7. Explain the way Byrd eventually gets in his shelter.
8. "There is something extravagantly insensate about an Antarctic blizzard at night." What would be some other forces of a physical environment which man would find "extravagantly insensate"?

STUDY GUIDE: "My Life in the Frozen North"

by Peter Freuchen

VOCABULARY: prismatic, insurmountable

1. What was the purpose of the expedition Peter Freuchen was on?
2. Why did the author end up spending his time alone?
3. What was the great terror the Arctic held? What were some of the incidents with travelers and wolves?
4. Explain the statement that the coal had kept the house from growing in upon him.
5. How did the trap Freuchen set for the wolves become a trap for himself?
6. What was Freuchen's God-given gift and how did he use it?
7. What were the two things which bothered Freuchen the most when he lived alone? Which was a physical factor? Which a mental factor?
8. Can loneliness be a result of physical conditions? Could you be lonelier in some areas of the world than in others? Explain your answer.

ASSIGNMENT SHEET: SPACE

READING ASSIGNMENTS:

1. Read "Into the Unknown" and answer the study guide questions through group discussion.
2. Read "Bailing Out at Supersonic Speed" and answer the study guide questions individually. Discuss your answers with your group and rewrite any that need to be rewritten.
3. Read "A Walk in the Dark" and individually answer study guide questions.

WRITING ASSIGNMENTS:

1. Study guides for three stories.
2. Study guide for Space with paragraph expansion of one of the questions.
3. Composition on composition topic.

CLASS PRESENTATION:

1. Brief summary of each story (2 minutes).
2. Analysis of basic conflict in each story using the study guide as a guide.
3. Analysis of basic conflict in all stories using study guide.
4. Read the best paper (by group decision) on the general composition topic.
5. If possible bring in pictures and current material which apply to your presentation.

STUDY GUIDE: SPACE

1. If the fundamental conflict is man versus his physical environment, state the specific conflict in each story.
    a) how was the conflict resolved?
        1) one of the parties victorious
        2) neither victorious

2. The stories you read were in a chronological order from the beginning of super-sonic flight to the unknown. Which facts did you find in stories which later in other stories were proven false?

3. Tennyson in one of his poems has written "cramped no longer, shall have scape and breathing space." How does this quotation apply to the stories you have read and man's drive to conquer space?

4. Do you think from your experiences and reading that man will ever control space? Defend your answer.

5. What type of man seems best able to cope with space and space travel? Which of the characters in the stories seemed the strongest? Which seemed the weakest? Explain.

6. What forces of his physical environment in space does man seem to have the most difficulty with? Which does he have the least difficulty with?

COMPOSITION:

Make a general statement about man versus space.

STUDY GUIDE: "INTO THE UNKNOWN" (pg. 480)
by Burr W. Leyson

VOCABULARY: lethal

1. What force of nature was Bart Henline trying to conquer?

2. Why did his opposition seem so sinister?

3. How did the plane react when it hit the sonic barrier? What figures of speech does the author use effectively to describe the action?

4. Who was riding with Bart when he broke the sound barrier?

5. What problem of nature did Bart encounter after he broke the sound barrier?

6. In this story, does man conquer space, does he come to terms with it, or does it still conquer him?

STUDY GUIDE: "Bailing Out at Supersonic Speed
by Ray Hawkins

VOCABULARY: centrifugal

1. Who are the Blue-Angels?

2. What is the danger in bailing out of an airplane at supersonic speeds?

3. Why couldn't Lt. Hawkins follow the normal ejection procedures when he was forced to leave his plane? What alternate plan did he have to execute?

4. Why does man find it difficult to survive at high altitudes? What man-made device to protect a man at these altitudes had been taken away from the Lieutenant?

5. What were Lt. Hawkins' feelings floating down through space? What forces of his physical environment came into play?

6. Is there no oxygen at high altitudes?

7. Through the building of jets, how has man tried to control his physical environment? Which force seems to be ahead--man's control or the physical environment?

8. What were some characteristics of Lt. Hawkins, physical and mental, which might have made his survival possible where for others it would have been more difficult or even fatal?

STUDY GUIDE: "Walk in the Dark"
by Arthur C. Clarke

VOCABULARY: talisman

If man continues space flight and is successful in controling space, we might find this experience on another planet.

1. What incidents had happened so as to bring Armstrong walking alone in the dark on a strange planet?

2. What did Armstrong feel was the only way to conquer his fears?

3. What were some of the physical environments on other planets which were completely indifferent to man?

4. How did the plant-beings of Xantil Major cope with the physical environment? How did the life form on Trantor Beta cope with physical environment?

5. What precautions did man have to take on this planet to protect himself from the environment?

6. Explain the line "But the gods have always been unfair to man, and now they were enjoying their little jest."

7. If in a battle, we can assign the roles of conquered and conqueror--what role did Armstrong have--at the beginning and during the development of the process of the story.

STUDY GUIDE: MAN VERSUS PHYSICAL ENVIRONMENT
Short Stories

1. Of the five different regions discussed, which particular region seemed to give man the most difficulty? Why?

2. Do you feel that in any instance man completely conquered his physical environment or did the environment completely conquer man? Explain your answer.

3. What might be the existing living condition today if man had never tried to conquer his physical environment, but had learned to live with it as it was?

4. A. The environments we have dealt with exist primarily outside the United States. Can you think of examples, past and present, where man has come in conflict with his physical environment in this country? What were the results of these encounters?

   B. What are the differences in their relationship compared with the physical environment developed between the native Indians and the white settlers? Why?

5. Read the poem "Do You Fear the Wind" by Hamlin Garland and decide which one of the characters we have read about best "walks like a man." Using the poem as a basis, give a description of this person and tell why he best fits the selection.

6. Write a description of a physical environment which might come in conflict with man.

   For example:

   a mountain
   a jungle
   a hurricane
   a volcano erupting
   a floor
   a heavy rainstorm

LESSON #3: Short Story Writing

OBJECTIVES: To write short stories with the theme of man versus his physical environment.
To improve effectiveness in the use of words.

MATERIALS: Worksheets

PROCEDURES:

A. To introduce the idea of writing short stories with the theme of man versus his physical environment, ask the students to list as many specific conflicts as they can. List these on the board. Have each student formulate an idea for a short story. Tell the students to write down their ideas very briefly.

B. To work with descriptive language, give each student the worksheet that lists simple sentences and expanded sentences. Explain the idea of showing a scene rather than telling about it; that is, the non-fiction writer would say, "It is a severe winter" whereas the fiction writer would say, "We were buried....." After the students have read through five examples, have the class work on a development of the first two examples and then ask each student to do the last three individually.

C. To further expand the idea of descriptive writing, distribute the second worksheet. Have the students fill in the brief version with description. When they are finished have some of the papers read aloud and then distribute the third worksheet which contains the original versions by Crane and Anderson so the students may see how a professional writer developed the same idea.

D. To begin writing the stories, have each student write a descriptive paragraph of the setting. Emphasize that descriptive writing is good as long as it does not interfere with the clarity and meaning of the story.

E. To further develop the short story, suggest the following order of development.

1. Setting.
2. Character development.
3. Character in conflict with the physical environment.
4. Conflict somehow resolved.

The less imaginative students, not necessarily the slower, will need help in developing their ideas; have them follow this order. The imaginative student may go ahead on his own. He should be allowed to deviate from the order.

F. To develop good short stories, the teacher should have an individual conference with each student and suggest changes in wording and order. In creative writing the teacher shouldn't tell but only suggest. While the teacher is having these conferences, those students who are finished may go on to the next lesson and begin reading their novel.

WORKSHEET I: EXPANDING IDEAS

1. a. It is a severe winter.

   b. We were buried in showdrifts and the window panes were frosted over so that we could not see through them.

2. a. The mountains were high and treacherous.

   b. The rocky peaks seemed to loom straight up beyond our reach and the uninviting crevices and cliffs seemed to beckon us to destruction.

3. a. It was hot.

   b. Nothing stirred nor moved and the stillness only added to the intensity of the sun as it beat unmercilessly down on the city.

4. a. The birds were beautiful.

   b. Ten thousand birds of such exorbitant hue, caught in the scope of an eye, is a sight that loses credence in one's own mind years afterward.
   (from "Wise Child" by Beryl Markham)

5. a. It was night.

   b. The sun sand behind the rim of the tamarind wood and twilight deepened into night.
   (from "Leiningen Versus the Ants" by Carl Stephenson)

6. a. He fell asleep.

   b. ____

   ____

7. a. I was in the garden.

   b. ____

   ____

8. a. It was raining.

   b. ____

   ____

9. a. The sun set.

   b. ____

   ____

10. a. We thought the plane might crash.

WORKSHEET II:

Directions: Expand the following by filling in descriptive details.

1. One morning, he found himself in the ranks of his regiment. The men were whispering speculations and recounting the old rumors. In the gloom their uniforms glowed. From across the river the eyes were still peering. In the sky there was a patch and against it loomed the figure of the colonel on a horse.

2. The Rover Fleet got there. The land was gray. Irrigation canals caught the light. The ocean gleamed. Loklann sunna Holber leaned over the rail and pointed a telescope. It sprang to view. The cathedral spires were tinted. No balloons were up.

WORKSHEET III

1. One morning, however, he found himself in the ranks of his prepared regiment. The men were whispering speculations and recounting the old rumors. In the gloom before the break of the day their uniforms glowed a deep purple hue. From across the river the red eyes were still peering. In the eastern sky there was a yellow patch like a rug laid for the feet of the coming sun; and against it, black and patternlike, loomed the gigantic figure of the colonel on a gigantic horse.

   (from Crane's RED BADGE OF COURAGE)

2. The Rover Fleet got there just before sunrise. From its height, five thousand feet, the land was bluish gray, smoked with mists. Irrigation canals caught the first light as if they were full of mercury. Westward the ocean gleamed, its far edge dissolved into purple and a few stars. Loklann sunna Holber leaned over the gallery rail of his flagship and pointed a telescope at the city. It sprang to view as a huddle of walls, flat roofs, and square watchtowers. The cathedral spires were tinted rose by a hidden sun. No barrage balloons were up.

   (from Paul Anderson's THE SKY PEOPLE)

LESSON #4: Novels

OBJECTIVES: To determine the problems of man in conflict with his physical environment in a longer work of fiction.
To study the problems of men in conflict with the sea.

MATERIALS:
Robinson Crusoe (I)
Kon-Tiki (II)
The Raft (III)
Exodus XVI, 2-36

PROCEDURES:

A. To reinforce the idea of man in conflict with a particular environment, give a brief resume'of the three novels. Ask the students to select the novel which they would like to read. The more capable student should read Robinson Crusoe; the slower student should read The Raft.

B. Vary the daily group assignments during the study of the novel. One day could be a reading assignment; one day, writing answers to study quide questions; one day, discussing the novel with others and/or the teacher. Assignments should be made according to the ability and interests of the students.

C. To culminate the reading of the novels, ask each student to select a topic for a composition. Hold an individual conference with each student to select and formulate plans for the composition as the students read in class. Below are listed suggested composition topics.

I. 1. Comparison of the structure of the man versus nature conflict in two of the class novels. (The brighter student may have time to read two novels -- The Raft and Kon Tiki are a particularly good comparison.)
   2. Survival through a return to a primitive and uncomplicated form of life.

II. 1. The type of man who survives an encounter with the sea.
   2. The sea as an unconquerable force.

III. 1. Man versus the Sea.
   2. The power of the sea as opposed to the power of another environment.

STUDY GUIDE: KON-TIKI

by Thor Heyerdahl

CHAPTER 1.

Vocabulary: ethnologist

1. How did the adventure begin with an idea conceived on Fatu Hiva? Who was TIKI?
2. What could the old man be referring to as "in a big country beyond the sea"? Why is the similarity of the huge stone Tiki and the monoliths left in South America important?
3. What was Heyerdahl's theory as to the origin of the inhabitants of the South Sea Islands?
4. What is peculiar about the South Sea Islander's origin? Why has no theory of origin ever been proven about them?
5. Why do the similarities in customs, such as ancestor worship, support this theory? What does the similarities in language dialects seem to prove?
6. What interrupted Heyerdahl's work on his theory?

CHAPTER 2.

Vocabulary: keel bulwark

1. Why did Heyerdahl feel obligated to prove the validity of his theory by crossing the Pacific by raft?
2. What information did Heyerdahl gain by living at the Norwegian Sailor's Home?
3. What would be the minimum length of time involved in sailing?
4. How had "new fangled" patents almost killed Peter Freuchen? What does this suggest about the ability of a native as opposed to a foreigner to survive an environment?
5. Why does Herman Watzinger have special abilities that would prove helpful?
6. How was the trip financed at the beginning of preparation? How was it financed towards the end?
7. How did the need for a skill determine what men should be selected to man the raft?
8. How would you have replied to the telegram, "Am going to cross Pacific on a wooden raft to support a theory that the South Sea Islands were peopled from Peru. Will you come? I guarantee nothing but a free trip to Peru and the South Sea Islands and back, but you will find good use for your technical abilities on the voyage. Reply at once."

CHAPTER 3.

1. Where was the only place where the large balsa trees grew?
2. Why couldn't they reach Quevedo from Quito?
3. What help did they receive from the military attache?
4. How did the physical environment try to prevent the men from securing balsa wood?
5. What was the explorers' first introduction to balsa? Explain the difference in reaction they had and the natives had.
6. What was Don Federico's attitude toward scorpions?
7. Who or what is Ku, Kane, Kama, Illo, Mauri, Ra, Rangi, Papa, Tarange, Kura, Kukara, and Hiti? What was the source of their names? Why were they named?
8. From Peru, what was the nearest land westward?
9. What problems were involved in assembling the raft? Where did they have to build it?
10. Why did the governor of Peru take an interest in the expedition?
11. Who is Bengt Danielsson and how did he meet Heyerdahl?
12. Describe the raft and the materials used in building it.
13. Explain the line, "Bamboo and balsa belong to the primitive past; here, too, life is marching on--to armor and steel."

14. What were some reactions of experts who saw the raft? Why did Heyerdahl not heed their advice?
15. When did the expedition begin? Why was the raft christened the Kon Tiki?
16. Why did the men spend their last day in the mountains?

CHAPTER 4.

1. What events complicated their leaving Peru?
2. How did they accomplish the first fifty miles?
3. How did they tell the directions of the currents?
4. Explain the significance of the line, "For the first time we fully realized that here was the sea itself come to meet us; it was bitter earnest now."
5. As they found out, what were the advantages of a raft?
6. What did each man do in secret to test the balsa wood? What was the result? How long could they expect the balsa wood to float?
7. How did the ropes wear?
8. How did the sea help supply the men with food without their working?
9. Describe the unusual fish the men saw.
10. In seeing sights which few men have seen, how does Heyerdahl compare t raft and ships to sportsmen?
11. Describe the whale shark the men saw? Why was it funny? Why could it have been fatal?
12. How did the raft save the turtle from the dolphins? How large was the turtle?

CHAPTER 5.

1. What type of effect does nature give these men when the sea "washed and cleansed both body and soul?
2. Did the elements become friend or foe of the raft?
3. "Every man had his sphere of responsibility." Explain each man's job and how all difficult jobs were equally divided.
4. Why did the men drink salt water?
5. How does the sweet potato (Ipomoea batatas) add to Heyerdahl's theory?
6. Who was Johannes?
7. How was Plankton caught? What was it used for? What did it look like? To what did the author compare it?
8. What two types of fish attached themselves to the raft and accompanied Heyerdahl across?
9. Explain the different reactions the men had to sharks and dolphins.
10. What principle is used by the squid in swimming?
11. What is a remora?
12. Why did Erik make a diving basket?
13. Why did the author feel "that the picture the primitive people had of the sea was a truer one than ours"?
14. What discovery did they make that finally told them how the ancient Peruvians steered their rafts?
15. After how many days at sea did they reach the halfway mark?

CHAPTER 6.

1. Why did the men find the others and the raft so humorous when they looked at it from a distance in the dinghy?
2. How did the men almost get separated from the raft? What was their reaction?
3. Why does Heyerdahl say, "It was most remarkable what a psychological effect the shaky bamboo cabin had on our minds."
4. As they passed north of the Easter Islands, they give evidence that these islands were populated by the same race. Tell some of the reasons that support this belief.
5. Where did the early civilization on the island quarry stone for their monoliths?
6. At its cultural height, how many people lived on Easter Island?
7. What does the similarity between Kon Tiki's "big-ears" and Tiki's "long-ears" on Easter Island prove?

8. What is a Tiki? How are Tikis and Totems similar?
9. Why do "Tiki" dolls have their hands crossed in front of their stomachs?
10. Why is the name, te-Pito-te-Henua, or "navel of the islands" significant?
11. How did the crew start catching sharks by the tail? What is the sport in this?
12. How did they prove that sharks were attracted by smell rather than sight?
13. What happened to the parrot? How did the men react?
14. How did they maintain contact with civilization? What was the farthest point they were able to reach?
15. What was their main method of navigation?
16. What does Heyerdahl infer as the cause of the three great seas?
17. What did the storm look like when it first appeared? What condition was the sea in?
18. How does the author compare the storm to being in the mountains?
19. How long did the storm last?
20. Why did they finally throw the sharks that they caught overboard?
21. What peril did Herman meet? How was he saved? What sort of effect did this episode have on the men?
22. Why was it fortunate that they had used fresh balsa logs and not dried ones?
23. What was the first clue to their nearing land? What were other clues?
24. Why did they set their course exactly in the direction the birds took?
25. What caused the "lonely cloud on the horizon...that did not move; it just rose like a motionless column of smoke while the trade-wind clouds drifted by"?

CHAPTER 7.

1. What was the first South Sea Island they spotted? What complicated their attempt to land on Angatau?
2. How many days had they been at sea when they reached Angatau?
3. How did the natives of that island try to help them reach shore?
4. What illusions did the men begin to have after they had sighted land for the first time?
5. What trap did the sea have for any who tried to reach the second island the men sighted?
6. Which of the six men was the first to walk on ground again? How was it that he was the only one to be on that island? How did the natives react to him? Why?
7. What element carried the raft to Takume reef?
8. Diagram the reef with the island.
9. How did the men prepare for the wreck? Why did they stay on the raft?
10. How high was the third wave that crashed into them? With the foam?
11. Who was the first member of the crew that Heyerdahl saw? Did they all survive?
12. After the wreck, what did the men do?
13. Describe the island they chose.
14. Explain the line, "Purgatory was a bit damp, but heaven is more or less as I'd imagined it."

CHAPTER 8.

1. Why was it important that they reach the man in Rarotonga to let them know of their welfare?
2. How did they secure fresh water? Was this accidental?
3. What problem did they have in reaching other radios? Who was Hall? Why was he happy when he heard from LI 2 B?
4. Had the reef claimed any other ships? If so, what kind?
5. Why were the large eels dangerous?
6. The cuttlefish is the same type of animal as what?
7. Why did the Polynesians come to the island? How did they know there was life on it?
8. What story had the elder Polynesians assumed about the inhabitants of the reef's island?

9. What is a pae-pae? How was Heyerdahl's pae-pae recovered?
10. From what legend did the story about Maui come? Of what interest was this story to the six men?
11. Describe the various ceremonies the natives gave for the men. How long did they last? What was the significance?
12. How did Knut and Torstein find out how to cure the boy's abscess?
13. Explain the line, "Yet for the second time that month Raroia reef was balked of its prey."
14. What ship, sailing for what government, carried the men to Tahiti?
15. What happened to the "Maoae"?
16. Why was chief Teriieroo happy to see Heyerdahl? Did the chief understand the importance of the mission?
17. What was the significance of the six white wreaths in the lagoon at Tahiti?

GENERAL DISCUSSION QUESTIONS AT CONCLUSION

KON-TIKI

1. What was the major conflict in the story? What were some of the minor conflicts?

2. Which of the following words describe the men's over-all attitude toward their environment. There may be more than one.

   a. fear
   b. hatred
   c. "Peaceful coexistence"
   d. mastery and control
   e. unawareness

   Find quotations from the book that support your answer.

3. Do you feel any of the men changed during the voyage or were they basically the same after the trip--physically, mentally, emotionally?

4. Were the men who made the trip of a certain type or would any type of man survive the trip as well?

5. Explain the line (page 132, top paragraph) "The world was simple--stars in the darkness."

STUDY GUIDE: ROBINSON CRUSOE

by Daniel Defoe

VOCABULARY: The vocabulary will be found at the bottom of the pages in the novel. Make sure you understand the words listed there.

CHAPTER 1.

1. What occupation had Crusoe's father intended for him?
2. How did Crusoe's father first change Crusoe's mind about going to sea?
3. How did he finally "take leave" of home?
4. How did Crusoe first react to the sea? What were his thoughts? What caused him to forget these thoughts?

CHAPTER 2.

1. How did the sea and ships look when the hurricane was blowing?
2. How does Crusoe finally come to understand the terror of the sea? What is meant by "a ship foundering in the sea"?
3. Explain the image "killed the fatted calf for me."

CHAPTER 3.

1. If Crusoe's judgment and reason told him to go home, why didn't he?
2. Did Crusoe believe the force which made him go to sea was an outside force or a force within himself? Explain your answer.
3. What is a messmate? Where did Crusoe go on his third voyage? How did he fare?

CHAPTER 4.

1. What happened on the next voyage? How long did Crusoe spend with the Moors?

CHAPTER 5.

1. What did Crusoe do with Morly? How did he prepare for his escape?
2. Who was Xury? How had he helped Crusoe?
3. Describe the trip on the small ship. What difficulties were encountered?
4. What kind of ship rescued Crusoe?

CHAPTER 6.

1. How does Crusoe partially fulfill his father's hopes?
2. How did Crusoe get his money from England?
3. Explain the line "abused prosperity is oftentimes made the very means of our greatest adversity."

CHAPTER 7.

1. How long did Crusoe live in Brazil?
2. What did the planters want Crusoe to do?
3. How is Crusoe "born to be his own destroyer"?
4. How old was Crusoe when he became a slave trader?

CHAPTER 8.

1. How was the weather against the sailors on the trip? What were some other hazards that befell the sailors?
2. How did the men attempt to get off the boat? What happened on their way into shore?

CHAPTER 9.

1. Why did Crusoe think he must decide how he was going to die? What were his choices?
2. How did Crusoe get to the ship? How did he get back on the island?
3. What three things were in his favor?
4. With whom did he call a council?
5. How did he feel about the money he found on board?

CHAPTER 10.

1. What were the four considerations Crusoe considered when he wanted to build a shelter?
2. Describe Crusoe's shelter.

CHAPTER 11.

1. Describe Crusoe's calendar.
2. Why did Crusoe set down Evil versus Good? Which seemed to weigh heavier?
3. What are some of the things he most missed?
4. How did he happen to grow corn?

CHAPTER 12.

1. Why did Crusoe decide to move his living quarters?

CHAPTER 13.

1. Describe Crusoe's illness and the dream he had when he was ill.
2. How did Crusoe feel about God? What led him to these conclusions?
3. What Bible verse does Crusoe remember?

CHAPTER 14.

1. What were some things Crusoe discovered on his first trip away from his home?
2. How did he celebrate his anniversary?
3. How were the seasons divided on the island?

CHAPTER 15.

1. What about the "other side of the island" was pleasanter than Crusoe's side?
2. Who was Poll?

CHAPTER 16.

1. What were the tasks Crusoe set for himself every day?
2. What forces were attacking Crusoe's crops?
3. What were Crusoe's scarecrows? How effective were they?
4. Explain the process Crusoe went through in order to get a pot.
5. Explain the process he went through to eventually get bread.

CHAPTER 17.

1. How did Crusoe make his boat? Why couldn't he get it in the water?
2. What was helpful about living on the island as far as removing one's self from wickedness?
3. What were some devices used by Crusoe to clothe himself?
4. How did he eventually get his boat to water? Of what use was it? What could he not use if for?
5. What voice did Crusoe hear?

CHAPTER 18.

1. How did Crusoe catch the goats?
2. How does Nature "dictate even naturally how to make use of it"?
3. Describe the way Crusoe looked.

CHAPTER 19.

1. What did Crusoe see in the sand which caused him great fear?
2. How does Crusoe claim a man reacts to fear?
3. How did Crusoe further protect himself from any invasion?

CHAPTER 20.

1. What did Crusoe see which caused an explanation for the footprint?
2. What were some methods Crusoe thought of to get rid of the cannibals?

CHAPTER 21.

1. How did Crusoe's life change after the discovery of the cannibals? What was his major concern? What were some of the things he would not do?
2. Describe how Crusoe discovered the cave, what was in it, and how it looked on the inside.

CHAPTER 22.

1. What about the savage's coming and going did Crusoe discover which made him feel more at ease?
2. Explain the line "the expectation of evil is more better than the suffering".

CHAPTER 23.

1. How did the ship make Crusoe feel? Explain this feeling.
2. Describe the way the ship looked when Crusoe came upon it.
3. Crusoe often refers to his "family affairs." What are they?

CHAPTER 24.

1. Describe the dream Crusoe had and its similarities to his rescue of the savage.
2. Describe the savage. What name did Crusoe give him? Why?

CHAPTER 25.

1. How did Crusoe help Friday? How did Friday help Crusoe?
2. What hope did Friday give Crusoe?
3. Why was Crusoe unkind to Friday? Explain this reaction.

CHAPTER 26.

1. Why did Crusoe and Friday decide to build another canoe?

CHAPTER 27.

1. What scared Friday? Why? Why did Crusoe decide to kill the savages when he had never bothered them before?
2. Why did Crusoe begin to feel guilty?
3. After deciding not to harm the natives, what changed his mind?
4. What happened to the Spaniard? What happened to the other captive?

CHAPTER 28.

1. How does Crusoe allow "freedom of religion" in his domain?
2. Why would the savages not return to the island?
3. Why did the Spaniard feel Crusoe would be better off with the natives than in New Spain? Where was New Spain?
4. Compare the deliverance of the Spaniard to the Bible story in Exodus XVI: 2-36.

CHAPTER 29.

1. Why did Crusoe surmise the small boat was "upon no good"?
2. How did he intend to attack the party? What changed his plans?
3. What conditions did Crusoe set upon the men he was about to rescue?
4. What was the penalty for meeting?
5. How did the Captain and Crusoe plan to get the ship and other mutineers? Explain how their plan worked.
6. Who was referred to as "governor"? Why?

CHAPTER 30.

1. Why did Crusoe hide from the prisoners?
2. How did Crusoe react when he realized he would finally leave the island?

CHAPTER 31.

1. Why were some men left on the island?
2. What did Crusoe take with him when he left the island?

GENERAL DISCUSSION QUESTIONS FOR ROBINSON CRUSOE

1. List the basic conflicts in this story. Explain each one in terms of outcome, method of survival and forces shown by both antagonists.
2. What qualities did Robinson Crusoe have which enabled him to survive this situation? What qualities were there in him which made his survival difficult?
3. Explain Robinson Crusoe's attitude toward supernatural events. Use quotations from the book to support your explanation.
4. How was Robinson Crusoe's conflict and survival at sea different from his conflict and survival on land?
5. Explain the second from last paragraph on page 106 in terms of what you know about Robinson Crusoe throughout the story.

STUDY GUIDE: THE RAFT
by Robert Trumbull

VOCABULARY: The vocabulary will be found at the bottom of the pages in the novel. Make sure you understand the words listed there.

CHAPTER 1.

1. How did the sea look from the air? How did it look after the men landed in it?
2. What equipment did the men have to depend on for their survival?
3. Describe the raft.
4. Why did Trumbull feel that they might not be rescued?

CHAPTER 2.

1. Explain the author's reaction to the man in "sick bay."
2. What was the plane's mission? How did the plane crash?

CHAPTER 3.

1. What made it somewhat difficult for Pastula and Aldrich to survive in the ocean?
2. What of all "comforts" did the men miss the most?
3. Explain the line "the monotonous insistence of three men with a single all-engrossing predicament."
4. What always seemed to be the general topic of conversation?

CHAPTER 4.

1. Explain the line "men make adventures just as much as adventures make men."
2. Give a short biographical sketch of Tony and Gene.

CHAPTER 5.

1. What were some of the techniques the men used to protect themselves from the sun?
2. What did the author say was one of the things that kept the men from going insane?

CHAPTER 6.

1. Why did the author feel a need to keep track of their position? How did he do it?
2. How did they use the rubber?
3. How did the men bail the water from the boat?
4. Why did the men start swimming? Why did they stop?

CHAPTER 7.

1. What were the practical uses of the chart? What were its uses in keeping up the morale of the men?
2. Why did the boat need a sea anchor? What was used?
3. Do you feel that "We felt lonely" is an adequate description?
4. Why did the men decide to pray? Do you feel this might be a universal reaction? Explain your answer.
5. Explain the line "as if by our false cynicism we could put a reverse hoodoo on the elements." (pg. 371)

CHAPTER 8.

1. What provisions had they made for catching rain? What had they not thought of which made their first catchings useless?
2. Explain the meanings of the nightmares the men had.
3. What besides the sea had become the men's enemy?

CHAPTER 9.

1. What was Gene's method of fishing?
2. Read the last three stanzas on page 530 of "The Ancient Mariner" and tell how ancient sailors felt about the Allbatross.

3. Why did the men get rid of the fish and bird?

CHAPTER 10.

1. Describe the authors attitude toward the sea when he says,"It was an absorbing drama, this life of the sea. It was cold and cruel, and we were part of it now."
2. Explain how come Gene caught the shark; how they skinned and ate it.
3. Although the sea was unfriendly, the men decided to risk it rather than a Japanese submarine. What does this suggest about the irrationality of nature? What does this suggest about the irrationality of man?

Chapter 11.

1. The author says that at night the three usually were silent, "each of us do with his own thoughts, which I imagine came close to a pattern." What do you imagine this pattern to be?

Chapter 12.

1. What result did the constant sunshine have on the men's skins?
2. How did Gene feel about his shark bite?

Chapter 13.

1. Why did the men avoid the first coconut they saw?
2. How did the rains become a curse rather than a blessing?

Chapter 14.

1. How did the author catch and kill the bird?

Chapter 15.

1. Describe the fish and birds the author saw. Why does he call the Albatross the "undisputed monarch of the air"?

Chapter 16

1. Why in the third week was the raft"a painted ship upon a painted ocean"?
2. How did Trumbull devise oars? How far did the men row in one day?

Chapter 17.

1. What evidence of the mental exhaustion of the trip began to show in the men?
2. How did Tony discover the coconut? Why didn't they first believe him?

Chapter 18.

1. Of what value was the food found on the log physically? Of what use was it spiritually?
2. What were some of the thoughts Trumbull had while staring at the sea?
3. How did the three react immediately to having their raft turned over? Afterwards?
4. What is peculiar about Tony's statement, "It's the little things like this that annoy men?"

Chapter 19.

1. Explain the comparison between the sea and a beast.
2. How did the author frighten the leopard shark?

Chapter 20.

1. How did the three feel about cannibalism? Why did Trumbull keep his eyes closed

Chapter 21.

1. Why did the raft lose in the capsize? Why did they decide to let the boat drift?

CHAPTER 22.

1. How did the albatross turn into an evil-luck bird?
2. After they capsized for the third time, what did the men have left to survive with?

CHAPTER 23.

1. What eventually was left of all their provisions?

CHAPTER 24.

1. Give a short biographical sketch of Trumbull.
2. What delusions did Tony begin to have?

CHAPTER 25.

1. Who was the first to see land? How did the other two react to him?
2. How did the men decide on which island to land?
3. How did they paddle to get there?
4. What is so dangerous about the barrier reef? From what is it formed?
5. How did they decide to meet the Japanese if they were on the island?

EPILOGUE:

1. How did they make the natives understand they were hungry?
2. Why did the natives they had seen the night before run away from the men?
3. Why did the commissionar act so shocked when he discovered where the men came from?
4. Describe the way the men were treated on the island.
5. What finally convinced the men that they were safe?
6. What physical force hit the island after the men reached "safety"?
7. What double "survival" purpose did the rescue ship serve?
8. What is so casual about the last sentence of the story?

GENERAL DISCUSSION:

1. What was the major conflict in the story? What are some of the minor conflicts?
2. How did the sea almost win this fight against man? What traits of man helped these men survive?
3. Explain the significance of paragraph 3, page 408, "Here we had.... our lives" in relation to the entire story.
4. Explain the lines, "I thought of the sea, but not as an enemy; I was unable to personalize so vast a thing. The sea was everything; it was all; it was big as--as God."
5. Did these men have any particular qualities which made their survival possible? Could just anyone have survived this trip?

LESSON #5. Poetry

OBJECTIVES:	To find the theme in poetry of man versus his physical environment. To discover the use of highly connotative words in poetry. To find effectively used figures of speech.
MATERIALS:	"Ceiling Unlimited" (I) "Metropolitan Nightmare" (II) "The Spell of the Yukon" (III) "A Farewell to Agassiz" (IV) "The Wreck of the Hesperus" (V)

PROCEDURE:

A. To give each student an opportunity to analyze poetry for a central theme and poetic techniques, assign each student one of the five poems according to his ability. Have him answer the study guide questions. If the poem assigned to the student seems too difficult, move him down a level.

B. To familiarize the entire class with all the poetry used, the teacher can select the best paper on each poem and have the writer read the paper and lead discussion. During this reading, every student should have a copy of each poem and each study guide.

STUDY GUIDE: THE SPELL OF THE YUKON
by Robert W. Service

1. Why did the author originally go to the Yukon?

2. "Famine and scurvy" is an example of a poetic technique used by authors which is using a part to suggest a whole? What is the whole?

3. What, after he got the gold, seemed more important to the man?

4. Explain the two different feelings about the Yukon.

5. How does one feel when first arriving in the Yukon? What change takes place?

6. How can a hollow be "plumb-full of hush to the brim"?

7. Tell how the author describes summer and winter in the Yukon? What are some particularly descriptive words he uses?

8. Is the Yukon an easy land to live in? Quote passages that prove your answer.

9. In the line "They're making my money diminish," what is the referent of They're?

10. What is the "whole" of "champagne"?

11. Explain the author's differing between "the gold" and "finding the gold."

12. In the last four lines, the author explains "The Spell of the Yukon." What is this spell?

13. In this poem we have a conflict of man versus his physical environment.
    a. Does man conquer his environment?
    b. Does the environment forceably conquer man?
    c. What are some hardships the physical environment imposes on man?
    d. How does the physical environment win man?
    e. What kind of conflict and result does this suggest?

14. Part of an author's job in writing poetry is to use highly connotative words. What do the following words suggest about the Yukon?

l. 12	deathlike valleys	l. 52	hang by a hair
l. 18	exile	l. 62	hell
l. 27	husky sun	l. 69	big
l. 29	pearly peaks	l. 69	broad
l. 39	freshness	l. 72	peace
l. 39	freedom		
l. 47	mystery		

Which suggest good things about the Yukon? Which suggest bad things?

STUDY GUIDE: A FAREWELL TO AGASSIZ
by Oliver Wendell Holmes

1. How does Holmes personify the mountains?

2. How can the mountains look down upon the weather?

3. Who is "our friend"?

4. Where are the Andes? Where the Alps?

5. What are Chimborazo and Cotopaxi? What are they waiting for to prove their greatness?

6. What is a "fire-peak"?

7. How do the forces of nature meet "him"?

8. Heaven is asked to keep the exploring party safe from many dangers. What dangers other than natural ones are suggested. Pick out the line(s) which point this out and explain it.

9. Explain the use of the word "apostles."

10. Besides protection, what else is Heaven asked to do for the party?

11. Why are the naturalists performing a "raid"?

12. What is the "dumb creation"?

13. Explain the terms aeons, paeans, megalosarus, paleozoic, and the lines which contain them.

14. If the land is the professor's "proud possessor," what does this suggest about the relationship between this particular man and his physical environment?

15. In this poem, there appears to be a double conflict. In one instance the physical environment bows to the man and in another instance the man bows to his physical environment. Point out the lines which show both of these conflicts and explain how this double conflict can be possible in one situation.

STUDY GUIDE: METROPOLITAN NIGHTMARE

by Stephen V. Benet

Vocabulary: somnolent

1. How was the weather changing in the city? Who noticed it? Why didn't the people who noticed it say anything about it?

2. Approximately what year was this poem written? What clues tell you?

3. How did the people react to the termites? Why did they feel it was "too divine"?

4. What did the author mean by "an even African heat"? How did it affect a person?

5. Explain the change in people and in the rhythm of the city.

6. Look at the following lines and underlined words. How does Benet use words carefully and what connotative value do you get from his word choice as opposed to alternate suggestions.

   l. 7 long roots boring and spreading (growing and reaching; tunneling and burrowing)
   l. 21 first green creeper (vine, plant, philodendron)
   l. 36 African heat, lush, fertile and steamy (soft, growable, muggy) (verdant, rich, humid)
   l. 82 crumb of steel (piece, fragment, bit)

7. When Benet refers to "Thirties" he is referring to the streets in New York, 31st St., 32nd St., etc., which is a business district of New York. What does this reference mean in the poem?

8. What news might they have gotten about the Gulf Stream that only "science cranks" paid attention to?

9. What is a "cub"? Why does the author tell you he "was just down from Vermont"?

10. A lot of buildings in New York are called Metropolian or Metropolitis. Why would the author call the building Planetopolis? (See the definition of the prefix Metro.)

11. An ironic twist is when something happens contrary to what naturally would be expected. What is the ironic twist at the end of this poem?

12. How do man and his environment come into conflict in this poem?. How does the environment man created for himself play a part in the poem?

13. What force do you feel will be victorious in the poem? Why?

14. In poetry, one of the objects is to use expressive words to be concise. How effective are the following words, and what connotative meaning do you give to the words?

   l. 40 to the changed rhythm, the altered beat
   l. 65 The TIMES ran an adequate story
   l. 66 stories but science cranks

15. Imagine you are writing a short story about a person living in the city at this time. Write a descriptive paragraph about how the city looked and sounded.

STUDY GUIDE: CEILING UNLIMITED
by Muriel Rukeyser

Vocabulary: cowling
insidious

1. Describe the activities of the morning. What words does the author use to describe the morning vividly.

2. In the second verse, how many people are talking? What are they talking about?

3. Describe the street. Why does the woman look out the window? Do you feel she does this every morning? Why?

4. Explain the figure of speech "dark as Asia." Why is her husband "dark as Asia"?

5. Why does the man feel that there are no personal heroes left? If there are no personal heroes, what kind of heroes must there be?

6. Explain what the husband has learned about:
    a. countries
    b. seas
    c. war

7. Explain the image "pock-mark on Europe."

8. In the seventh stanza, the husband tells why he thinks their child will have a hard time being an American. What ideals that Americans "hold to be self-evident" does he dispute?

9. What can heroes not withstand?

10. What is happening to the cowling on the plane? What are the "grim blades grinding"?

11. What happens to the plane and to the man? How does the author let you know what is happening?

12. Explain the image "eating the short minutes."

13. What does the woman know? How are all three things linked together?

14. Read the last lines of each stanza carefully and explain what they tell about the poem. Has the weather affected the flying?

15. The last lines in the first and last stanza are the same. What meaning could they have in reference to something other than the weather? Could all the last lines have a different referent than the weather? (a double referent) Explain your answer.

16. Why has man learned to fly? What does this poem suggest about the eternal conflict between man and his environment? (Note: What really killed the man?)

17. Choose the words which you feel the author uses most effectively (highly connotative words) and explain how they are effective.

18. Write a short paragraph explaining the emotion and feeling expressed by the wife or husband about man-made and natural physical environment.

STUDY GUIDE: THE WRECK OF THE HESPERUS

by Henry Wadsworth Longfellow

Vocabulary: schooner helm flaw
flax brine

1. What time of year was it when the Hesperus went to sea? Why had the captain taken his daughter?

2. What are the images (figures of speech) the author uses to describe the daughter?

3. From which direction did the wind blow?

4. Who tried to warn the captain of the storm? How did he know there was a storm coming?

5. How did the captain react to the message?

6. Explain the image "And the billows frothed like yeast."

7. How did the captain try to protect his daughter?

8. What are some things the little girl saw and what did she think they were? Why didn't her father answer her?

9. Of whom did the maiden think?

10. Where was the vessel headed?

11. What happened to the crew of the ship?

12. Describe the way the waves looked. To what did the author compare the rocks?

13. What did the maiden look like when a fisherman saw her?

14. What is the main conflict in this poem? What are the minor conflicts?

15. What does the line "Ho! Ho! the breakers roared" suggest about the attitude of the sea towards the ship and crew?

16. Could man have won this battle with his environment? Explain your answer.

17. Find at least three figures of speech and tell what kind they are and for what effect the author used them.

LESSON #6: Bibliography

OBJECTIVES: To deal with unit concepts independently.

MATERIALS: Bibliography

PROCEDURE:

A. To give the student an opportunity to develop the idea of man in conflict with his physical environment independently, ask each student to select a book from the bibliography.

B. To develop a good form of composition with the students, ask them what they feel should be covered in their composition and make a list on the board. Generally the main points should be:

What was the conflict?
Who won and how?
Was the environment changed? How?
What type of man was involved?
    Did he change because of the conflict?

C. Set up a form for the student's composition.

Paragraph 1	Short resumé of the book.
*Paragraph 2	Answers to questions the students have listed on the board with examples and quotations from the book.
Paragraph 3	Examples of particularly good figurative language used by the author.
Paragraph 4	Summation of the conflict in the novel with an over-all statement about man versus his physical environment.

*May have to be divided into more than one paragraph.

THE EUCLID ENGLISH DEMONSTRATION CENTER

PROJECT ENGLISH MATERIALS

A UNIT ON JUSTICE

Seventh Grade Honors Curriculum

RELATED UNITS:
Courage (7)
Power (8H)

Distributed by

The School District of Aiken County
Office of the Superintendent

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TEACHING THE UNIT

The unit on justice for the seventh grade honors student is one of two parts of the theme "The Noble Man in Western Culture." These two units comprise a study of the concept of the hero and the qualities of the noble man in literature. Throughout western culture (the Judeo-Graeco-Roman tradition), certain principal virtues or characteristics have been commonly attributed to the hero in literature. Some virtues appear more strongly than others: 1) courage, 2) justice. For example, Homer's Odysseus is generally a courageous man and a man who disciplines himself in order to escape disaster. Plato's central theme in two of his dialogues, the Republic and the Gorgias, is justice. These two attributes alone do not constitute the nature of the heroic or noble man, but it is hoped that an examination of them may stimulate a deeper examination of the modern concept of the hero as derived from and differing from the concept of the hero in literature.

Using the inductive approach throughout this unit, the student is an active participant in the learning process; the student uses his reasoning to obtain information, and formulate inferences about justice. From the Courage Unit, which precedes the Justice Unit, the concepts of the hero, the basis for the hero's actions, and the inherent sense of justice in the noble man become tools for the analysis of the first works in the Justice Unit. To expand this background, the first lesson asks the students to conduct a survey within their community as to the meaning of justice. The survey generally results in naive, melodramatic and stereotype ideas of justice which are classified into types where possible. The students then apply these concepts of justice to the first literary selections they read. Gradually, other types of justice, such as primitive, charitable, melodramatic, and distributive are introduced through further selections.

A recording of Melville's Billy Budd stimulates the approach to the conflict between polar opposites--good and evil. Allegorically, Budd and Claggart are symbolic of these two poles, and the problem of justice is the responsibility of Captain Vere. The student becomes emotionally involved with the problem and at first cannot see why Vere and his sense of duty make it necessary to hang Budd. Because of the nature of the problem, justice is seen as a virtue that involves both duty and action. Various short story selections emphasize the distinction between the just man and the just act, and the relationship between the two. These stories are O. Henry's "The Ransom of Red Chief," Poe's "The Tell-Tale Heart," "Hop-Frog," and "The Black Cat," and Hugo's "The Bishop's Candlesticks."

After the concepts of justice have been formulated and applied to shorter works, Shakespeare's The Merchant of Venice is read by the entire class. It poses complex problems in understanding justice. With a good class, The Merchant of Venice is studied not only for the theme of justice, but also the themes of love and power. This romantic comedy introduces the students to conventional motifs in comedy, such as disguise, the plot reversal, and the happy ending.

The progression of the unit has exposed the students to a variety of ideas on justice. These are now applied to The Hound of the Baskervilles without direct teacher supervision. The concluding lessons are perhaps the most important because they test the individual's growth in handling the complexities of the unit theme and challenge the student to apply his experience to an extended definition of justice, an analysis of a novel, and the writing of a short story.

MATERIALS

SHORT STORIES:

Caldrón, Ventura Garcia, "The Lottery Ticket," in *75 Short Masterpieces*, ed. by Roger B. Goodman, A Bantam Classic, New York, 1961.

Caldwell, Erskine, "The Daughter," in *75 Short Masterpieces*.

Farrell, James, "The Scoop," in *75 Short Masterpieces*.

Hanley, James, "The Butterfly," in *75 Short Masterpieces*.

Henry, O., "The Ransom of Red Chief," in *Good Times Through Literature*, ed. by Robert C. Pooley and others, Scott, Foresman & Company, Chicago, 1956.

Hugo, Victor, "The Bishop's Candlesticks," available through Educational Stimuli, 2012 Hammond Avenue, Superior, Wisconsin, publication no. 80.

Poe, Edgar Allan, "The Tell-Tale Heart," in *Great Tales and Poems of Edgar Allan Poe*, Washington Square Press, Inc., New York, 1960.

Poe, Edgar Allan, "The Black Cat," in *Great Tales and Poems of Edgar Allan Poe*.

Poe, Edgar Allan, "Hop-Frog," in *Great Tales and Poems of Edgar Allan Poe*.

von Kleist, Heinrich, "The Beggar-Woman of Locarno," in *75 Short Masterpieces*.

Warner, Silvia Townsend, "The Phoenix," in *75 Short Masterpieces*.

PLAYS:

Shakespeare, William, *The Merchant of Venice*, *The Laurel Shakespeare*, ed. by Francis Fergusson, Dell Publishing Company, Inc., New York, 1958.

NOVELS:

Doyle, Arthur Conan, *The Hound of the Baskervilles*, Dell Publishing Company, Inc., New York, 1959.

RECORDS:

Billy Budd, Helen Hayes Equity Group, General Electric Stereo Drama, New York, 1962.

Edgar Allan Poe, *Tales of Terror*, read by Nelson Olmsted, Vanguard Theatre Showcase, Vanguard Recording Society, Inc., New York, VRS 9007.

The Merchant of Venice, Living Shakespeare, Inc., SMV 31/32A Monaural.

LESSON #1: PROCEDURES

OBJECTIVES: To formulate a tentative definition of justice.

MATERIALS: None

PROCEDURES:

A. Have each student ask six adults of the community to define justice. Then have the students examine these definitions in small groups to answer these questions:

1. In what ways are the definitions similar?
2. In what ways are they are they different?
3. Which definition is the best?
    a. What important ideas does it omit that other definitions include?
    b. What does it include that should not be included in a definition of justice?

After each group has selected the best definition, reproduce these and follow the same procedure in a whole class discussion.

B. From the Courage Unit, which precedes the Justice Unit in this curriculum, the concepts of the hero, the basis for the hero's actions, and the inherent sense of justice in the noble man are also part of the student's background. This awareness of the theme of justice in literature and the results of the community survey on justice are enough to prepare the students to form their own definitions of justice. Have each student write a definition of justice. Again divide the class into small groups and follow the procedures of section A until the whole class has again selected a single definition.

Finally, in whole class discussion, combine the best definition from the survey with the best definition from the students into a single tentative definition of justice.

C. Use the students' definition of justice as the springboard for analysis of the problems in the first stories of the unit. As the unit progresses, the students will realize the inadequacies of their definition, and revision and expansion will often be necessary. This can be done whenever the class feels that it is appropriate or when there is a logical break for it.

LESSON #2: SHORT STORIES

OBJECTIVES: To differentiate between types of justice (primitive, melodramatic, charitable, poetic, and distributive).
To expand the concept of the noble man and his sense of justice as a theme in literature through reading, discussion and writing.

MATERIALS:		
	"The Daughter"	"The Butterfly"
	"The Phoenix"	"The Lottery Ticket"
	"The Scoop"	"The Beggar-Woman of Locarno"

PROCEDURES:

A. To elicit discussion and test the students' definition of justice from lesson one present a series of problems to the class.

1. Is that which is legal (lawful) always justice?
2. Is "getting even" with the other fellow always just?
3. Who determines what is just?
4. Is that which is just clearly and distinctly distinguishable?
5. Are there shades lying between two arbitrarily designated poles called acting unjustly and acting justly?
6. Can both these philosophies, "An eye for an eye" (Primitive justice) and "Turn the other cheek," be categorized as justice?
7. Is it possible to distinguish various aspects and degrees of justice? What classifications could be suggested?
8. From TV or short stories can anyone define or give an example of Poetic justice?

B. If no one knows what Poetic justice is, discuss the mythical bird, the phoenix, with the students. Then distribute the study guide questions and the story, "The Phoenix." After the reading, trace the course of action in the story, have the students generalize about the action and see if they can form a definition for Poetic justice. (In literature, Poetic justice is that kind of justice in which the perpetrator of an unjust deed is punished in a way similar to the injustice for which he was responsible. Such punishment is without intent and is determined by fate.)

C. To review the Aristotelian Golden Mean Concept (from the Courage Honors Unit in this curriculum) ask the class the following questions:

1. Is justice a quality of the virtuous man?
2. Between what extremes is the just act intermediate?
3. When examining a virtue can it be examined exclusively, disregarding other virtues and motivations?

Have the students read "The Daughter" and the study guide questions. Refer to the questions and conclusions that the students discussed before reading the story. Compare their answers and ask why the crowd had compassion for Jim. What form of justice is tempered with mercy? (Charitable) How does this type of justice differ from Poetic and Primitive justice?

D. Hobbes writes, "...there is nothing unjust. So that the nature of justice consists in the keeping of valid convenants;..." That is, nothing is just or unjust of itself, but only in relation to the standards and convenants of the particular society. The breach of civil laws or convenants "may be called injustice, and the observance of them justice." Ask the students if this definition also may be applied to other institutions? Have them give examples.

Have the students read "The Butterfly" to deal with a problem of a similar nature. As with all short stories, distribute the study guide questions first. Apply the Biblical quotation which follows to the brother in "The Butterfly." The book of Micah says that "one should do justly, love mercy, and walk humbly with his God."

E. Again justice is viewed as a conflict between polar opposites--the exponents of right and the exponents of might. "The Scoop" by James Farrell airs this problem. Have the students read the story and cite examples of situations of a similar nature that occur in our society.

F. Have the class read "The Beggar-Woman of Locarno" and distribute the following statement to the class.

> "The way in which justice is discussed in the *Gorgias* may similarly be inseparable from the way it is defined in the *Republic*. Certainly Callicles will never understand why it is always better to suffer injustice than to do it, unless Socrates succeeds in explaining to him that the man who is wronged suffers injury in body or in external things, while the man who does wrong injures his own soul by destroying what, to Socrates, is its greatest good--that equable temper from which all fitting actions flow."

How can this statement be applied to the story?

G. The final discussion in this lesson deals with distributive justice--justice that is in geometrical proportion, good to good; each man receives his just deserts. As Bourke said, "By the virtue of distributive justice, the agent will apportion things which belong to a community to an individual person who is part of that community. The equality of distributive justice is of a special kind: unequal things are given to unequal people." Have the students read "The Lottery Ticket," which is an example of injustice. Introduce the term distributive justice during the discussion following the reading. Have the students rewrite the ending of the story to illustrate distributive justice.

STUDY GUIDE: "The Phoenix"

by Sylvia Townsend Warner

1. The Phoenix is a mythical bird. Explain this statement.
2. What type of a man is Lord Strawberry? Why did he want a Phoenix? Where was the Phoenix found?
3. What happened to Lord Strawberry's estate?
4. Why did Mr. Poldero want the Phoenix? What was his main motive?
5. The Phoenix is given human characteristics; describe his "personality."
6. What is the myth about the Phoenix that Mr. Poldero finds by reading the sign?
7. How do they age the bird? Which method worked?
8. When "the legend of centuries is materializing before our modern eyes" occurred, what happened?
9. How is this a story of poetic justice?
10. Is it just that the crowd is killed in the fire?

STUDY GUIDE: "The Daughter"

by Erskine Caldwell

1. Why does Caldwell use the dialogue during the first page? What inference is there to be made about the daughter?
2. What type of farmer was Jim?
3. How does Jim lose his share? Was Henry Maxwell justified in taking Jim's share?
4. Why does the state have a grudge against Jim?
5. Was the crowd right in acting the way they did?
6. Do you have compassion for Jim? What was his motive?
7. Was Jim's motive an act of justice?
8. Is this story an example of a type of justice in that justice is tempered with mercy?

STUDY GUIDE: "The Butterfly"

by James Hanley

Vocabulary: cassock, chaos, infernal, serenity

1. What had Cassidy done? Why could Brother Timothy not understand Cassidy's action?
2. If you were Cassidy, do you think you should have explained? Why or why not? Would the explanation have been understood?
3. Why does Brother Timothy become enraged?
4. How does Cassidy affront the religious institution?
5. What effect did the contents of the cardboard box have on Cassidy? What do the contents represent?
6. Why does Brother Timothy say, "You have no right to miss the Mass and you have no right to be happy or anything else."? Why does Brother Timothy feel this way?
7. Do you have compassion for Cassidy?
8. How is this a story of justice?

STUDY GUIDE: "The Scoop"

by James Farrell

Vocabulary: ironical

1. Describe the social background and environment of Dennis.
2. How does this affect his character?
3. As a young man, what does Dennis seem to have as his goal, or purpose? How does this dictate his actions toward others?
4. How does Shorty Ellis antagonize Dennis? Does he have much choice under the circumstances?
5. Was Dennis justified in his action? What was his motive?
6. How does the story become ironical? How does the story, through irony, comment on our society? on newspapers?

STUDY GUIDE: "The Beggar-Woman of Locarno"

by Heinrich von Kleist

Vocabulary: Marquis

1. Why would the Marquis want the beggar-woman to move? What happened to her while moving?
2. Why was the castle for sale?
3. What did the nobleman find during his overnight stay?
4. How was the castle destroyed? What happened to the Marquis?
5. What kind of justice is involved in this story?
6. Does this story have a moral?

STUDY GUIDE: "The Lottery Ticket"

by Ventura Garcia Caldrón

Vocabulary: obstinate, impish, stimulant

1. How was the lottery conducted? What was the prise?
2. Why were the men so attracted to Cielito?
3. Why did number 213 exhibit a form of revenge? How was he representative of a suppressed people?
4. Was 213 justified in his refusal? In what ways?
5. How did the crowd take his insult? Because of this, what was their action? Can it be justified?

LESSON #3: Billy Budd

OBJECTIVES: To study the conflict between polar opposites.
To examine justice as the bond of men in societies.
To examine justice as a virtue that involves duty and action.

MATERIALS: Billy Budd (Record)

PROCEDURES:

A. Recently a movie was made of Herman Melville's Billy Budd. If anyone in the class is familiar with the movie, have him relate the plot of the movie to the class. Otherwise do so yourself.

B. Distribute the study guide questions for the record. Emphasize the importance of reading the questions, since it is hard to listen to a record attentively and gather all the details. Play the record during class and as each character talks for the first time, write his name on the board to assist the students in following the record. (It will probably be beneficial to replay the record after school for those who feel they missed some important details.)

C. Most of the students will become emotionally involved with the problem in the play. It will seem that Captain Vere's verdict is unjust. Lead a discussion and outline the case for Budd, Vere's duty, and Claggart's entanglement. Let a portion of the class paraphrase the problems of the trial and enact this for the class.

D. While one group is working on the skit, individuals may be working on composition topics. Suggested topics follow.

1. Budd and Claggart: conflict between polar opposites.
2. The allegorical level of meaning in Billy Budd.
3. The bond of legal justice.
4. Argue or disagree with this statement as it applies to Billy Budd:

> "They say that to do injustice is by nature good, to suffer injustice evil, but that evil is better than that good. And so when men have both done and suffered injustice, and have had experience of both, not being able to avoid one and obtain the other, they think it is better to have neither, hence there arise laws which are put into act and made just."

E. For further reading, include Billy Budd on the bibliography for those who are interested.

Billy Budd

by Herman Melville

Recorded by the Helen Hayes' Players with Peter Ustinov

1. What is the time of the story?
2. What crisis does Melville refer to in the opening of Billy Budd?
3. What is a man-of-war?
4. How old was Billy Budd? Describe his character.
5. How had Billy become a member of the crew of the H.M.S. Indomitable?
6. What does the word "impressed" mean in this connotation?
7. What is the significance of Billy coming from the ship Rights of Man?
8. What was "quite foreign to (Billy's) nature"?
9. What does the word "indomitable" mean?
10. Where was Billy assigned on board the Indomitable?
11. What quality about Billy is stressed?
12. What is Billy's physical defect?
13. Where was the Indomitable headed when Billy joined the crew?
14. Why is the business of the fleet not of important consequence in this story?
15. Who is the Captain of the Indomitable?
16. What are the qualities of his character?
17. What is his nickname and how had he acquired it?
18. What is Claggart's job aboard the Indomitable?
19. What similarities are there between Billy and Claggart? What differences?
20. What does the scene with spilled soup reveal about Claggart's feelings toward Billy?
21. Who is the "peculiar human creature the direct reverse of a saint"?
22. How does Squeak aid the trouble building up between Claggart and Billy?
23. What does the member of the afterguard want of Billy?
24. How does Billy handle the situation?
25. What was Billy's first direct encounter with evil? How does he react?
26. What makes Billy blind to Claggart's true feelings?
27. What is Vere's apparent opinion of Claggart?
28. What bad news does Claggart report to Vere? Whom does he accuse? What proof does he offer?
29. What is the Captain's reaction to the news in general? to the accused in particular?
30. What has been Vere's opinion of Billy prior to this conversation with Claggart?
31. How does Billy react to Claggart's accusation?
32. How does Vere interpret the deed? What verdict does he reach?
33. What are the Surgeon's thoughts about the death?
34. How would the officers have handled the situation?
35. What is the main concern of the court?
36. What was the verdict of the court?
37. What were Billy's last words?
38. What are the motivations behind the actions of Claggart, Billy, and Vere in the crucial scenes of the story?
39. Why does Claggart accuse Billy?
40. Why does Billy strike Claggart?
41. Why does Vere conduct the entire matter with such secrecy and speed?

DISCUSSION: Billy is tried for the death of Claggart and is found guilty of murder. Is he treated justly? What qualifications for judging Billy have the members of the court? What is Vere's chief argument regarding the central problem facing the court? How much weight have external considerations, such as the Great Mutiny and the state of war, upon the eventual verdict of the court? To what extent is Vere responsible for what happens aboard the Indomitable? Why couldn't Claggart and Budd continue to exist if you follow an allegorical interpretation of Billy Budd?

LESSON #4: STORIES

OBJECTIVES: To study diverse conceptions of justice in literature.
To distinguish between the just man and the just act and the relationship between the two.

MATERIALS:
"The Ransom of Red Chief"
"The Tell-Tale Heart" III
"The Tell-Tale Heart" - Record
"Hop-Frog" II
"The Black Cat" I
"The Bishop's Candlesticks"

PROCEDURES:

A. On the basis of the stories previously read in this unit, the students have an idea of the meaning of poetic justice. Discuss the stories that dealt with this topic. Then ask the class to read "The Ransom of Red Chief" to further their understanding of poetic justice as a literary technique.

B. The characters in "The Ransom of Red Chief" are stereotypes. The students will easily be able to label them as such. Further develop the idea of various kinds of stereotypes.

1. What is the function of the kidnappers?
2. How does their vocabulary and its misuse heighten their effect?
3. Is this an effective incongruity?

The term comic relief should be introduced and continued in emphasis where necessary. (Gobo in The Merchant of Venice.)

C. Group the class homogeneously to compensate for vocabulary difficulties when reading Poe. Discuss with Group I "The Black Cat." Assign the vocabulary on the study guide sheet and then have Group I read the story. Group II follows the same procedure when reading "Hop-Frog" and particular emphasis is placed on study guide question #3. Group III, before reading their story, "The Tell-Tale Heart," should listen to the recording of their story.

D. Have each group write a paragraph explaining the concept of justice illustrated in each of the Poe stories. The paragraph should state the individual's belief about the type of justice in the story, bring in all supporting evidence from the story, and conclude with a restatement of the original concept.

E. "The Bishop's Candlesticks" illustrates more than charitable justice. It compares the duties of justice with the generosity of love and friendship. Before reading the story, secure student involvement by asking, "What happens to man when justice, tempered with mercy, is shown to him? Do some men take advantage of the giver? Can this charity cause a person to undergo a moral change? Has this problem been approached on television, movies, or books? What were the results?" When the class is emotionally involved in the problem that they built, let them objectify their views by reading "The Bishop's Candlesticks."

F. It is usually safe to assume that few in the class have read Les Miserables, so a good composition assignment would be to write the sequel to "The Bishop's Candlesticks" from Jean Valjean's and/or the Bishop's point of view.

STUDY GUIDE: "The Ransom of Red Chief"

by O. Henry

1. Follow the development of the characters. Do the kidnappers seem to fit a conventional literary role? Does the boy?
2. Who is the chief victim of the kidnapping? What incidents most humorously illustrate his suffering?
3. Recall the feelings and actions of Red Chief when he was kidnapped. Do you think any boy might act and feel this way?
4. Why did O. Henry portray his characters this way?
5. Of what type of justice is this story an example?

STUDY GUIDE: "The Black Cat"

by Edgar Allan Poe

Vocabulary: solicit, intemperate, allusion, perverseness

1. The narrator or main characters in most of Poe's fiction are flat characters. Is the narrator in this story such a character? Describe his nature in the beginning and at the end of the story.
2. What were the causes of change in the narrator's character?
3. Why is the superstition of the witches interjected?
4. What effect does the description of the second cat have on the story's impact?
5. How is the ending ironical? Is poetic justice involved in this irony?

STUDY GUIDE: "The Tell-Tale Heart"

by Edgar Allan Poe

Vocabulary: sagacity, scantlings, audacity, derision

1. What does the narrator offer as his defense in the first paragraph?
2. Follow the description of the eye. Does its effect upon the narrator seem sufficient motivation for the crime?
3. The plot level of this story is simple, but can "The Tell-Tale Heart" be interpreted on another level of meaning? Discuss your answer.
4. How does this story deal with the problem of justice?

STUDY GUIDE: "Hop-Frog"

by Edgar Allan Poe

Vocabulary: corpulent, indignation, motley

1. The king's great pleasure in owning a jester who was not only a fool but also a dwarf and a cripple reveals what about his character and sense of humor?
2. How were men chosen to be ministers?
3. Follow the unjustices to Hop-Frog. Why does the king act this way?
4. What final act causes Hop-Frog to plan his revenge?
5. How does the story illustrate a type of justice? Which type? Explain your answer.

STUDY GUIDE: "The Bishop's Candlesticks"

by Victor Hugo

Vocabulary: curé, ignominy, august, voracity, tumult, perdition

1. The Bishop and Jean Valjean present contrasting views. What are they and how is it that each arrived at his philosophy?
2. What do you imagine Jean's first reaction to the Bishop's speech, "If you leave that mournful place...," to be?
3. Why does Hugo include the scene where the Bishop is asleep?
4. When Jean is returned, what does he expect?
5. Do you think the Bishop has succeeded in the end? If so, what would be the greatest proof of the merits of gentleness and peace?
6. Is the Bishop too kind?

LESSON #5: THE MERCHANT OF VENICE

OBJECTIVES: To identify the problem of right and duty in the family.
- a. Jessica versus Shylock.
- b. Portia's acceptance of conditions imposed by her father.

To recognize justice in politics when tempered with clemency.
To distinguish between retribution and vengeance. (Shylock's loss in court because of demand for justice)
To examine legal justice as a supplement and remedy for informal, common law.
To identify conventions of romantic comedy as they appear in the play, i.e., disguise, happy ending, reversal.

MATERIALS: The Merchant of Venice
Recording: "The Merchant of Venice"

PROCEDURES:

A. Read with the class Study Sheet #1, which gives a plot summary of The Merchant of Venice. After reading the study sheet, have the class list the themes of the play on the board and outline the role of the characters in the play.

The Merchant of Venice

- I. Themes:
  - A. Justice
  - B. Power
  - C. Love
- II. Enemies of married happiness
  - A. Shylock: law
  - B. Portia's father: older generation, family
  - C. The rival lovers: Morocco, Arragon
- III. Lovers
  - A. Bassanio-Portia
  - B. Gratiano-Nerissa
  - C. Lorenzo-Jessica
- IV. Go-betweens
  - A. Antonio
  - B. Gratiano
- V. Ridiculous "processiona" of low life characters
  - A. Launcelot Gobo
  - B. Old Gobo
- VI. Representative of the law
  - The Duke of Venice

B. To further student interest in the play, after the students have discussed the play's literal level of meaning and themes, play the recording of The Merchant of Venice. When this is done, discuss characterization and cast members of the class in various parts.

C. Assign Study Guide II. This precedes the reading of the play in class. While reading the play, follow the study guide to emphasize the plot sequence and themes focused upon.

D. When the reading of the play is completed, conduct a class discussion. Use the themes developed earlier as the basis of the discussion.

E. Following the discussion, suggest to the class possible topics for a paper. Give the students time to select their topic (they need not use one of the suggested topics). Possible topics are listed below.

1. Explain and illustrate one of these kinds of prejudice:
    a. racial
    b. religious
    c. personal
2. Write an essay on revenge as it affects the character of a person in the play.
3. Report on one of these themes as an integral part of the play:
    a. the tragic figure of Shylock
    b. the pound of flesh
    c. the three caskets
    d. the anecdote of the rings
4. Contrast is used masterfully by Shakespeare. Discuss his contrasting portrayals of love and hate, generosity and unselfishness, and joy and sadness.
5. Comment on the justice or injustice of compelling Shylock to change his religion.
6. Write a character sketch of one of the main characters, using details or examples and quotations from the play to substantiate your statements.
7. Paraphrase Shylock's long speech in Act I, Scene 3.
8. Explain the irony of Shylock's pursuit of justice.

F. Conduct a discussion with each individual about his topic and help him organize his ideas. After all students have had enough time to write a rough draft, divide the class into small groups. In these groups, the students are to help each other, to suggest possible evidence from the play to support statements, and to criticize the papers when necessary. When all papers are finished, mimeograph a sampling that develops ideas not discussed in class.

G. Select scenes from the play to be enacted by the class.

STUDY SHEET #1: THE MERCHANT OF VENICE

One reason for the success of the "Merchant of Venice" is due to the well-knit plot. It begins with Antonio the merchant, melancholy he knows not why, and unable to shake off the mood; and then in the quiet that follows the departure of his noisy acquaintances, Bassanio, his young friend, for whom he will sacrifice all, asks his help in the romantic gamble for Portia. The second scene gives a glimpse of Portia at home, bound by the strange condition of her father's will. With the third scene the play gains speed. It opens with mature ease. Bassanio enters in conversation with Shylock, and in thirty lines, without preliminaries or explanation, the whole situation and the characters of the men are firmly shown: Bassanio, overanxious for his loan, and Shylock, the hard-headed businessman, coldly waiting for the chance of a deal that may bring ruin on his old enemy Antonio. There are wrongs on both sides. Antonio may rightly hate Shylock's methods, but Shylock has every reason to resent Antonio's arrogant assumption of greater moral worth. The instinctive hatred of these two flares up and results in the monstrous proposal that Shylock lend the money gratis but that Antonio risk his life for the loan. The scene ends with Bassanio's foreboding that somehow the Jew will get his pound of flesh.

Shakespeare then quickens the excitement and shows the advance of the fortunes of the chief characters by a succession of ten short scenes: Belmont, where the Prince of Morrocco has come to make his choice; Venice, with Launcelot Gobo leaving the Jew to take service with Bassanio; Lorenzo eloping with Jessica, and Bassanio setting out for Belmont; Belmont, where the Prince of Morocco reveals to himself the contents of the golden casket; Venice, where the news of Antonio's misfortunes is beginning to come through; Belmont, to see the Prince of Arrogon open the silver casket and, as he departs crestfallen, the coming of Bassanio to try his luck; Venice, where Shylock's rage against Antonio has now ripened into implacable hate.

After these quick movements and the growing sense of doom, there follows the long, leisurely scene where Bassanio makes his choice of the caskets and wins the prize. The scene is deliberately drawn out, and enhanced by music. Then when everyone is still in the happy mood of congratulation, comes the sudden reversal for which the audience has been so well prepared: Antonio is bankrupt and the Jew will take his revenge. Two short scenes lead up to the trial of the case of Shylock versus Antonio; it is still an exciting trial even to an audience long familiar with the story.

In the final act Shakespeare returns to the mood of lyric love and without any help from the electrician, the atmosphere of romantic moonlight on a warm summer's night passing gradually to dawn as the lovers all return is created.

The characterization is as good as the plot; for the people are human, each with his faults and virtues. Antonio is an honest merchant, a friend to the death, but his treatment of Shylock is narrow-minded and self-righteous. Bassanio is a gay young spendthrift, but is forgiven much. As an ardent lover Portia is witty, attractive, courageous, and intelligent, but nevertheless feline in her treatment of Shylock and of her husband over the ring. As for Shylock, opinion has changed over the centuries. In Shakespeare's time a Jew, especially on the stage, was a monster, capable of any cruelty toward a Christian; yet Shylock is a man with real and bitter grievances enough to sour a saint. When the play was first acted there was little sympathy for him, and some surprise that he was let off so lightly. In more recent times, star actors who have taken the part have stressed the pathos in the Jew, so that in spite of his vindictiveness, Shylock often seems to stand out as the only man of worth in a worthless society.

STUDY GUIDE II: MERCHANT OF VENICE

by William Shakespeare

"Life is a comedy to those who think, a tragedy to those who feel" ---
Horace Walpole

The Merchant of Venice by William Shakespeare is classed among his best comedies of wit and humor, yet is an experiment in coming as close as possible to upsetting the comic balance. Behind all comedy there is always an element of tragedy. Most of Shakespeare's plays have moments in which moods of merriment suddenly are transformed to scenes of seriousness and wistfulness, and laughter often dwindles to a sigh. English comedy seldom tries to exclude serious emotion.

In comedy there is always a plotter or mischief-maker who deceives and inveigles. The misunderstanding arises from some deception, slander, mistaken identity or disguise. This device is not serious in comedy and not too prolonged. But fantasy, exaggeration, and even distortion are part of the comic program. The plotter is often isolated, yet his follies are kept before the audience, and their causes are ignored. The turning of the tables on Shylock induces the comic, but this comic effect has almost been stifled or muffled in our sentimental generation.

As Shakespeare began to write his plays, he had the finest tools at his disposal. The English language lent itself easily to the expression of deep feelings and enthusiasm. In the hands of its master, it became musical and high-sounding or simple and conversational. Shakespeare made the most of blank verse, which consists of unrimed iambic pentameter lines.

The Merchant of Venice is an excellent play in which to study Shakespeare's genius for creating a variety of interesting and wholly believable characters. Shylock, Portia, and Antonio are distinct personalities, not stock characters. Critics rank Portia with the greatest of his heroines. She is beautiful, virtuous, sprightly, intelligent, and loveable. There is only one question--is she "too perfect?" Antonio is noble, serious-minded, loyal to his friends, yet arrogant and cruel in his treatment of the Jews. To the Elizabethan audience, Shylock was both a sinister and a comic figure--sinister when plotting to revenge his wrongs, comic when his daughter elopes with a Christian, and when his wealth is taken away from him. In those days, people laughed easily at misfortune if it did not affect them or persons they admired, either in life or in drama. Even though Shylock was a laughable figure to the Elizabethans, Shakespeare succeeded, perhaps even better than he knew, in ennobling the character of the Jew. If the dramatic role of Shylock is ever so slightly exaggerated in the acting, as it is generally, the play almost becomes a tragedy with a comic epilogue.

There are many contrasts in character. The talkative Gratiano makes an excellent contrast to the somber Antonio and a merry companion for Bassanio. The love-making of Gratiano and Nerissa contributes humor, but in contrast Lorenzo and the Jewess provide the lyrical note of this play. In their speeches we find the outpouring of the finest poetry of which Shakespeare was capable.

The action of the play takes place within a three months' period, at the end of which the bond becomes due. Several more days should be added for the action in Acts IV and V. When this play is presented on the stage, the time represented by the action usually is compressed to seven or eight days.

The bonds of love and friendship unite men where justice merely governs their interaction. What men do for one another out of the generosity of love far exceeds the commands of justice. That is why mercy and charity are called upon to qualify justice or even to set it aside. "Earthly power," Portia declares in the Merchant of Venice, "doth then show likest God's when mercy seasons justice."

STUDY GUIDE III: MERCHANT OF VENICE

by William Shakespeare

Act I - Scene 1

1. Describe the scene at the opening of the play as you imagine it. Choose words that set the mood of the play.
2. What do you think Antonio and his friends have been talking about just before they enter? What words show that we do not hear the beginning of their conversation?
3. Why does Shakespeare dwell so long on the fact that Antonio is sad? What reasons do his friends give for his being so sad? Why do you think he is so sad?
4. In one of Shakespeare's other plays, As You Like It, there are these lines:

> "All the world's a stage,
> And all the men and women merely players:
> They have their exits and their entrances;
> And one man in his time plays many parts,
> His acts being seven ages."

Antonio also compares the world to a stage. What bearing do these lines have upon the fact that Shakespeare was an actor and a playwright?

5. What is Gratiano's most striking characteristic? What do you think of him?
6. Read lines that show that the main plot is beginning to develop. Why should not the play begin there?
7. Tell in your own words the story of Bassanio's money problems. Is he planning to marry for money? Why or why not?
8. What does Shakespeare do to make us become interested in Portia?
9. What device does he use to leave us in a state of suspense at the end of the scene?

ACT I - Scene 2

1. Contrast Antonio's being sad with Portia's being "weary of the great world" in this scene. Do they both have legitimate reasons?
2. Imagine what Portia and Nerissa were doing while they were discussing the suitors. What sort of relationship existed between them?
3. What were the terms of Portia's father's will? What is her attitude toward the will? Why do you think Portia is not insulted by being forbidden to choose her own husband?
4. What method does Shakespeare use to give us a picture of the many suitors?
5. Do you think Portia knows in which casket her picture is? Quote lines from her description of the German.
6. What purpose do the suitors serve in developing character and plot?
7. What is it that has made you like Portia very much already?
8. How has this scene added to the plot? What other important purpose does it have?

Act I - Scene 3

1. What shows that we again are hearing the middle of a conversation that began earlier? What do you think they have said earlier?
2. What is your first impression of Shylock? Does it change any during the scene?
3. When do you realize that Shylock had a scheme to trap Antonio? Read the lines.
4. What were Antonio's reasons for never lending money with interest? Why do we have so little sympathy with his attitude today?
5. Why does Shylock hate Antonio? What has Antonio done to bring on such hate? On whose side are you?

6. Shylock says, " I would be friends with you." Do you think he is sincere? Find lines to prove your point.
7. Shylock proposes a pound of flesh as a term of the bond. This seems an unusual term today. Why did it not affect Antonio in the same manner? Why does Bassianio object to such terms? Why don't these merchants see through Shylock's trickery?

Act II - Scene 1

1. Why does Shakespeare insert this scene?
2. What seems to be the most striking qualities of the Prince of Morocco? How do you see him?
3. Why do you think Portia postpones his choice until after dinner?
4. In 1600 when the Merchant of Venice was being acted, Moorish warriors were still threatening southern Europe. What do you know of their power in Africa and Spain? If you are interested look up:
   a. The Song of Roland
   B. These stories by Washington Irving in Alhambra
      1. "The Journey"
      2. "Palace of the Alhambra"
      3. "The Hall of the Ambassadors"
      4. "The Court of the Lions"

Act II - Scene 2

1. Do Launcelot's "Trying Confusions" with his old blind father amuse you or not? Explain.
2. In Scene 1 Bassanio says that Gratiano spoke an infinite deal of nothing. In what way are his words in keeping with his character?
3. Why does Shakespeare have Gratiano accompany Bassanio? Why should Bassiano really want him along?
4. What important hints are being dropped in the last lines of this scene?
5. Notice the point at which the characters begin to talk in verse form. Why was not verse form used at the beginning?
6. Could we omit this scene and still not lose the thread of the plot?

Act II - Scene 3

1. What piece of plot is here presented? Why is this nearly always omitted in modern presentation?
2. In what ways could Shylock make an unhappy home for his daughter? What do you learn about Jessica in this scene?

ACT II - Scene 4

1. What opinions are you forming of Jessica?
2. What was Lorenzo's plan to carry off Jessica?
3. What was a masque?

Act II - Scene 5

1. Can you compare Shylock's uneasiness with Antonio's sadness in the first scene of the play? Do coming events cast their shadow before, as we are led to believe here? Explain.
2. What seems important in these lines:
   "There is some ill a-brewing towards my rest,
   For I did dream of money bags tonight"?
3. Why do you think Shylock goes to Bassinio's house in spite of his fears?
4. Defend Jessica's direct lie to her father. Why did the Elizabethan audience probably laugh at this lie? Would we laugh today at such an act?
5. What makes you think Shylock knows about the damage to Antonio's ships?
6. What are your feelings now toward Jessica? Toward Shylock? How are we as an audience taken into the confidence of the plotters against Shylock? Does this increase or lessen our interest in this scene?

7. Notice the variety of verse and prose forms. How do they agree with variations in other scenes?

Act II - Scene 6

1. Jessica doesn't seem to have any trouble getting Shylock's money and jewels. What does that show you about family life in this Jewish home? Do you think she was a thief? Justify her actions if you can.
2. Can you think of any reason why Shakespeare delayed the arrival of Lorenzo?
3. What is the purpose of the last eight lines of this scene? Modern productions close the scene often with the departure of Lorenzo, Jessica, and their friends. Sir Henry Irving, when he played the part of Shylock, inserted a scene that Shakespeare never had. After the lovers had fled, for a minute the stage was quiet and hushed. Then we see the man returning alone to his house. One sees his every movement, from surprise and anxiety to fear and terror. Then he sank in an agony of despair at the door of his empty house. Do you think this might have made an effective ending? Was this an improvement upon Shakespeare's story? Why or why not? What effect would such an act have upon your feelings for the characters, Shylock and Jessica?

Act II - Scene 7

1. Why is this scene separated from the one in which we first meet the Prince of Morocco? Point out similarities in those two scenes.
2. What effect does Shylock's grieving and raging, in the same breath, over his lost daughter and his stolen ducats have? Which seems to upset him more?
3. Has Antonio any knowledge of the elopement? What effect may this flight have upon Antonio? Explain fully.
4. Show how this scene is a series of contrasts.
5. Why does Shakespeare have Salanio report what has happened rather than have the characters appear themselves? Do you feel he is giving a truthful or an exaggerated account of what happened? Find the lines to prove your point.

Act II - Scene 9

1. Just what oaths were the suitors obliged to take before they chose a casket?
2. Compare Arragon's reasoning with Morocco's. Why have both avoided the leaden casket? Now we know where Portia's picture is. Why did her father put her picture in that one?
3. Which is the better loser of the two men, Morocco or Arragon?
4. When does this scene take place in relations to Morrocco's choice and Bassinio's departure from Venice?
5. Explain Shylock's reason for demanding the bond. How does he justify his desire for revenge? Explain what is meant by the lines: "The villiany you teach me I will execute, and it shall go hard but I will better the instruction." What people in America today could use this speech of Shylock's to explain their own treatment and to justify any means of revenge that they might choose to take on their enemies? Can we apply the concept of primitive justice to Shylock's revenge? The Christians supposedly practice turning the other cheek yet where does Shylock say he has learned the idea of revenge?

Act III - Scene 1

1. How might the news get abroad concerning the loss of Antonio's ship?
2. Is this scene to arouse our pity or contempt toward Shylock?
3. How do you feel toward Jessica after hearing Tubal's report? Which hurt Shylock more, the loss of his ducat or the taking of the"torquoise"?
4. What do you say about Shylock's desire for revenge? Does this seem perfectly natural and "Christian"? What would you do if you were Shylock?

Act III - Scene 2

1. Contrast the Portia of these opening lines with the Portia who received the other suitors.
2. What is there gracious, womanly, and noble in Portia's words to Bassanio? Does she seem to be too outspoken?
3. Explain in your words just what the song means to you. Does it contain any hints? What are they?
4. Compare Bassanio's reasoning with Morocco's and Arragon's.
5. In what ways does this scene remind you of a fairy story?
6. How are the stories of the caskets, the pound of flesh, and the rings woven together at the close of this scene?
7. At what point does the scene begin to turn from happiness to tragedy? How is this change brought about? Can you surmise, without looking ahead, which way it finally turns to?
8. What is the effect of Antonio's letter on each of them?

Act III - Scene 3

1. What do you think that Antonio wishes to say to Shylock? It sounds as if Antonio has given up hope. Is this significant or does the importance of this scene lie elsewhere?
2. What does Antonio mean by saying,

   "I oft delivered from his forfeitures
   Many that have at times made moan to me"?

   Do you think this is why Shylock hates Antonio? Explain.
3. What has the purpose of this scene?

Act III - Scene 4

1. Why is it that Portia is so willing to give Antonio her friendship and her money? What does she tell Lorenzo that she and Nerrissa will do in the absence of their husbands?
2. What errand does Balthasar run for Portia?
3. How does Portia intend to act when she assumes the disguise of a man?

Act III - Scene 5

1. Why is this scene seldom presented on the stage today?
2. When do you think this scene takes place in relation to Portia's departure and the trial?

Act IV - Scene 1

1. This is the scene beginning in the drama. What is so impressive about its opening? How does what happens affect the fortunes of each of the leading characters?
2. How does Shylock threaten the Duke? Why can Shylock give no reason for his desire for the pound of flesh? To what does he compare his passion?
3. Notice that all the women of the play are in the disguise of men. Why did such disguises seen more natural than they would to us today?
4. Explain Shylock's answer to the Duke's question: "How shalt thou hope for mercy rendering none"? Look up the term retributive justice and explain how this applies to Shylock's decision.

   What means does Portia employ to save Antonio?

5. What message comes from Bellario? What are the recommendations that he makes for the young lawyer? What does he ask the court to overlook?
6. Probably the most famous speech concerning charitable justice is found in the *Merchant of Venice*, find this speech and in your own words write a paragraph interpreting it.
7. At this point the play is on the verge of tragedy. Why does not Shakespeare end it here?
8. Why, according to Portia, can't the state declare Shylock wrong?
9. How does the speech referred to in the above question affect Shylock? Look up the story of Daniel's decision between Susanna and the Elders and see why Shylock compares Portia to Daniel.
10. How does Portia render Shylock "justice more than he desirest"?
11. What do the laws of Venice state that help to make it impossible for Shylock to collect his bond?
12. What two promises does Antonio exact from Shylock? Why has he the right to do this?
13. Do you feel that Shylock loses his character when he accepts these terms? Why or why not?
14. How does Gratiano prove Shylock's earlier remarks about Christian revenge?
15. What payment does the young lawyer take for his services?
16. To the audience of 1600 Shylock's defeat and misery were comic; with Gratiano it jeered and hooted. To us today the same scene is pathetic and almost tragic. What has caused this change of feeling? Do you think the play should cease here? Why or why not?
17. Are you satisfied with the outcome of the trial? Have you changed your mind about Portia? Was she intelligent enough to do this or did she have help from Dr. Bellario?
18. What are the finest passages in this scene?

Act IV - Scene 2

1. What two purposes does this short scene seem to fulfill?
2. Can you see how this part of the story is going to give the final touch of comedy rather than end as a tragedy?
3. Why do you think that Portia and Nerissa get their husband's rings?

Act V - Scene 1

1. Remembering that in the time when Shakespeare wrote his plays there were no means of achieving lighting effects and no elaborate sets, tell how he accomplished an imaginary picture of this night. Look up the stories of Troilus and Cressida, Pyramus and Thisbe, Dido and Aeneas, and Medea to see why they are mentioned in this scene.
2. What does Lorenzo say about the effect of music on man?
3. What is the meaning of these lines: "How many things by season seasoned are to their right praise and true perfection."
4. How much times passes in this scene? On what do you base your judgment?
5. What are Nerissa and Gratiano quarreling about? Of what does she accuse him? How do Portia and Bassanio get involved in the quarrel?
6. Antonio again offers himself as forfeit for Bassanio's promise. What is the situation this time?
7. How does Portia tell the men what she has done? What good news does she have for Antonio?
8. Why is this play called a comedy?

LESSON #6: CLASS NOVEL, HOUND OF THE BASKERVILLES

OBJECTIVES: To apply the concept of the noble man and his sense of justice to an extended work of literature.
To write a paper analyzing the novel for a specific theme.

MATERIALS: The Hound of the Baskervilles

PROCEDURES:

A. To secure class involvement, discuss what they know about Sherlock Holmes. Discuss his scientific method of investigation, the function of Watson as a stereotype of the "side-kick" and show how the relationship between the two characters is a common pattern found in literature, TV and the theatre.

B. Distribute the study guide questions and remind the class that the vocabulary for each chapter should be kept in the Justice notebook.

C. Assign chapters to be read daily. Use class time for part of the reading, discussions, and writing activities. Often the study guide questions will serve as the basis for these activities. Chapter #2, questions 4 and 5 are good examples of study guide questions that lend themselves to composition activities.

D. Throughout the class periods, emphasize the theme of justice, the style of Sir Arthur Conan Doyle and the development of characterization.

E. When the class is finished with the reading, have them review the types of justice in the book. After this discussion, assign an analysis of The Hound of the Baskervilles for the theme of justice. Explain that this is not a book report, but an examination of the problems of justice presented in the novel. All statements or judgments should be supported by evidence from the novel.

STUDY GUIDE: Hound of the Baskervilles

Chapter I

Vocabulary: esteemed, luminous, fallacies, piqued, erroneous, amiable

1. What is the chief purpose of Chapter 1?
2. How does Watson solve the problem of the ownership of the cane? Are his assumptions good?
3. How does Holmes reverse Watson's conclusions?
4. What do you learn about the relationship between Holmes and Watson? What is Holmes' attitude toward Watson?

Chapter II

Vocabulary: legend, circumspect, moor, eccentric

1. Why has Dr. James Mortimer sought the aid of Holmes?
2. What incredible piece of detective work does Holmes perform in connection with the manuscript?
3. Who was Sir Charles Baskerville? Why is it strange that he believes in the legend?
4. What reference is made to Justice in the document? What kind of Justice do you think this is? Support your judgment with references to what you have learned about Justice. Retell the legend which accounts for the origin of the Hound of the Baskervilles.
5. Is there any idea of Justice which might account for the way the legend began?
6. Holmes is not impressed by the legend at first. What makes him reconsider his first impression?
7. What are the facts connected with Sir Charles' death? Take careful note of them for they will be invaluable to you as you solve the case.
8. Why didn't Mortimer reveal the information in the document at the time of Sir Charles' death?

Chapter III

Vocabulary: spectral, diabolical, inclement

1. How does Mortimer deduce the length of time Sir Charles stood at the gate?
2. What further reason does Mortimer give for not calling Holmes into the case sooner?
3. Why is Sir Henry the heir to the Baskerville fortune?
4. What is the scientific method? How does Holmes use it?
5. For extra credit draw a map of the scene of the crime as it was described in the book.
6. What hypotheses has Holmes formulated?

Chapter IV

Vocabulary: pugnacious, speculation

1. What does Sir Henry present to Holmes that adds to the mystery? Explain all the leads that Holmes gets from this piece of evidence and how he arrives at that lead.
2. What additional strange experience has Sir Henry had since arriving in London?
3. Doyle is beginning to make the character of Holmes a stereotype, but he saves himself in Chapter 4. What incident changes your opinion of Holmes a bit? Why?

Chapter X

Vocabulary: distrait, morass

1. How does the style of writing change?
2. Find some examples of the way Watson achieves the effect of bleakness and terror on the moor through words.
3. How is the decision Watson and Sherlock Holmes make about justice an example of charitable justice?
4. What payment does Barrymore give Watson for his kindness?
5. Who is Maura Lyons? What is her connection with Sir Charles?

Chapter XI

Vocabulary: indelibly, effigy, malignant

1. What reasons does Maura Lyons give for not divulging the contents of the note? What information concerning the case does Frankland produce?
2. What does Watson discover among the primitive dwellings?

Chapter XII

Vocabulary: tenacity, imprudent, paroxysm

1. How had Holmes recognized Watson?
2. Why did Holmes not inform Watson of his presence on the moor?
3. What does Holmes reveal about the relationship of Stapleton and Laura Lyons? How had Holmes gotten his information on Stapleton?
4. How does Doyle succeed in bringing the terror to almost a point of frenzy in this chapter?
5. How is the mystery of the boot solved?
6. Why does Stapleton recognize Holmes so quickly?

Chapter XIII

1. What reassuring guess does Holmes make concerning Stapleton's behavior?
2. What distracts Sherlock Holmes as he is revealing the plans to Sir Henry?
3. How does Holmes instruct Sir Henry to fix the nets?
4. What causes Laura Lyons to change her mind? What type of justice is this?

Chapter XIV

1. What, according to Watson, is Holmes' biggest defect? Why is this so trying to those with whom he works?
2. What weather conditions are prevalent the night Holmes and Watson are on the moor? How will they affect the case?
3. Describe the hound and its effect on Watson and Holmes?
4. Why does Mrs. Stapleton give her husband's hiding place away? What kind of justice is this?
5. Describe the effects of the mire.
6. How can the concept of justice be applied to Stapleton's death on the moor?

Chapter XV

1. What is the function of the last chapter of the novel?
2. How does Holmes tie together all the missing threads?
3. What kind of justice is seen most frequently in the last chapters of the book?

LESSON #7: INDIVIDUAL READING

OBJECTIVES: To test the students' ability to analyze an extended work of literature for a specific theme.

MATERIALS: Bibliography

PROCEDURES:

A. Explain to the class that the organization of this unit involves the application of ideas along the same theme and as the unit expanded, the teacher direction was reduced. At this point, each should be able to analyze a work of literature for the theme of justice.

B. Give the bibliography to the class and discuss with them the plot sequence of the books where possible. Accompany the class to the library and aid the students in selecting books.

C. Develop an outline for the report in class. Suggested form:

Part 1 -- Brief summary of the book's main plot.
Part 2 -- Discussion of justice or injustice seen in your book. In this section do not mention simply that a particular type of justice is found, but explain why and how the particular problem involves the concept of justice and give the reasons for your distinction.
Part 3 -- Opinion. Topics which could be included, discussion of style, characterization, description.

D. Allow class time for the reading of the novel and then assist each student with an analysis of his book.

LESSON #8: CREATIVE WRITING OF SHORT STORY

OBJECTIVES: To write a story concerned with the problem of justice and injustice.
To further examine three aspects of plot, character, and theme in the short story.

MATERIALS: "The Daughter"
"The Phoenix"
"The Scoop"

PROCEDURES:

A. Read with the class the study sheet and then group the class into three heterogeneous groups. Assign "Daughter," "The Phoenix", and "The Scoop" to each group. Within the groups have them review their story and answer the ten questions about the group story.

B. While working with an analysis of the aspects of the group story, assign these three topics and further divide the groups.
  1. What plot reveals.
  2. What character reveals.
  3. What theme reveals.

Each subdivision is then working on an integral part of a work of fiction. When they are finished with their findings, the class again moves into three groups and each subdivision reports.

C. Using the analysis of these aspects, the students individually formulate an outline for their stories dealing with justice. Characters are analyzed for their motivation and the plot is discussed in terms of the problem of justice it illustrates.

D. The student should by now be ready to begin his first written draft. A student should feel free to let his ideas flow, knowing full well that making the paper mechanically correct can be part of the revision. It is essential that nothing be done to curb creativity of thought and writing.

E. The rough draft is then read by the teacher, but not "red penciled." Individual conferences are held to discuss the view of justice (or lack of it) revealed in the student's story. Characterization, plot sequence, and style are also discussed.

F. The students then prepare the final copy of their short story. After it is read by the teacher, it is suggested that recognition for individual achievement be provided by one of the following methods:
  1. Best short stories are reproduced and distributed.
  2. The students read their stories in groups.
  3. Several stories are used for bulletin board displays.
  4. Short stories are kept in folders for parental approval or for illustration of development in theme writing.
  5. The best short stories are printed in the English department's literary magazine.

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Kunstler	Case for Courage
Lomask, Milton	Andy Johnson: The Tailor Who Became President
Lee, Harper	To Kill a Mockingbird
Melville, Herman	Billy Budd
Noble, Iris	Clarence Darrow, Defense Attorney
Nordoff and Hall	Mutiny on the Bounty
Partridge, Bellamy	Country Lawyer
Porter, Katherine Ann	Noon Wine
Richter, Conrad	Sea of Grass
Sabatini, Rafael	Captain Blood
Sandburg, Carl	The Prairie Years
Speare, Elizabeth	The Witch of Blackbird Pond
Stevenson, R. L.	Kidnapped
Stone, Irving	The President's Lady
Vance, Marguerite	Marie Antoinette
Vance, Marguerite	The Jacksons of Tennessee
	Lady Jane Grey
Wister, Owen	The Virginian

STUDY GUIDE: WRITING SHORT STORIES

There are three questions that we ask about a story:

1. What happens?
2. Who is involved?
3. What do the events and actions mean?

The questions are natural for they represent the fundamental aspects of any story, aspects that in more technical language are labeled plot, character, and theme.

Notice that we have used the word aspects -- and not such a word as parts. We must not think of plot, character, or theme as a part of a story that can be separated from the story. Each can be thought of separately, and discussed separately, but in actuality they are completely interfused. A plot cannot exist without characters who act and are acted upon: a character fulfills himself only in action; and all human action involves a judgment of values, that is, an idea, a theme. In other words, plot, character, and theme are abstracted from the organic unity which is the story, and when we discuss them, we do so only in order to understand better the nature of that unity, the story, from which they are abstracted. When writing a short story, the author fuses these elements and thereby arises a unity of elements that we can grasp as an image of life.

To create this unity, you should consider the following questions and apply them to the development of your story:

1. What are the characters like?
2. Are they "real"?
3. What do they want?
4. Why do they do what they do?
5. Do their actions logically follow from their natures?
6. What do their actions tell about their characters?
7. How are the individual pieces of action -- the special incidents -- related to each other?
8. How are the characters related to each other? What are the points of conflict among them? Which are major and which minor?
9. What is the point -- the theme?
10. How are the characters and incidents related to the theme?

LESSON #9: INDIVIDUAL DEFINITION

OBJECTIVE: To write an extended definition of justice that reflects the individual's concept of the nature and essence of justice.

MATERIALS: None

PROCEDURES:

(Note to the teacher)

A. The search for definitions basically belongs to the activity of the human mind in all its scientific or dialectical efforts to clarify discourse, to achieve precision of thought, to focus issues and to resolve them.

Men have no other way of coming to terms with one another than by defining the words they use to express their concepts or meanings. They make terms out of words by endowing words with exactness or precision of meaning. Definition does this and makes possible the meeting of minds either in agreement or in dispute.

Definition also makes it possible for any mind to submit itself to the test of agreement with reality. Definition helps man to ask nature or experience the only sort of question to which answers can be found.

This exactness or precision of meaning based on nature and experience is the problem the students must solve in their definitions for justice. Through the literature and activities in this unit, "types" of justice, the noble man's sense of justice and the duty and action involved in justice have been approached.

The student's ability to now define justice in an extended definition is the test of the effect of the unit upon the student and the student's ability to handle the concepts in this unit.

B. If there was a unique approach to a concept of justice in one of the students' short stories, distribute the story to the class, discuss the view on justice, and ask for a statement of definition in terms of the development of the student model used. (Any story in the unit may be substituted if a student model isn't available.)

C. From the concept of justice viewed in the short story, move to a class discussion on the total concept of justice by viewing several of these statements by philosophers:

1. "What is in conformity with justice should also be in conformity to the laws." Socrates
2. "With regard to justice and injustice, we must consider,
    a. what kind of actions they are concerned with,
    b. what sort of mean justice is, and
    c. between what extremes the just act is intermediate." Aristotle
3. "Justice is the only virtue that has duty and action involved. Justice is an action or duty shown toward others." Aristotle

4. "Justice admittedly means that man should possess and concern himself only with what properly belongs to him." Plato
5. Justice is the "complete virtue," because "he who possesses it can exercise his virtue not only in himself but towards his neighbor also." Aristotle.

D. As the students qualify the above statements, they will find that their concepts of justice encompass more than these brief statements. It becomes necessary for them to focus their experience on the nature of the problem and the teacher then begins to lead them to the writing of the final paper of this unit.

E. The form for the paper should be arbitrary so that the individual needs of expression are considered. But to assure clarity and exactness, have a conference with each student before the rough draft is completed. Make suggestions to the student as to how his rough draft may be strengthened syntactically and coherently, and let him revise the paper.

F. Before collecting the final paper, group the class heterogeneously and have the students read each other's papers. This will provide exposure to the different viewpoints and will give recognition to the students who have achieved.

THE EUCLID ENGLISH DEMONSTRATION CENTER

PROJECT ENGLISH MATERIALS

A UNIT ON COURAGE
Seventh Grade Average Curriculum

RELATED UNITS:
Justice (7)
Physical Environment (7)
The Outcast (9)
Character (8)
Survival (9)

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TEACHING THE UNIT

Seventh grade students are capable of handling simple concepts, of making use of these concepts in their reading, and of using one concept as the foundation for building another. On the basis of the above assumption, there is no reason why learning in the reading of literature cannot be cumulative. And if it is true that one of our primary objectives as teachers of English is to help the student to the skills and concepts he will need in later reading--the skills which will enable him to read a poem or novel with comprehension--then we must somehow structure the learning situation so that the student develops fruitful concepts from his experience or his reading, integrates them, expands them, redefines them, and applies them creatively in a number of reading situations.

The framework of this unit is a method of teaching the reading of literature which insures both the development of fruitful concepts and the application of these concepts to several works. The unit can be divided into six major sections: 1) development of the concept, 2) application of the concept under the guidance of the teacher, 3) revision of the concept, 4) application of the concept by small groups of students without direct teacher supervision, 5) application of the concept by individual students without teacher guidance, and 6) composition. Ideally, this framework enables the student to grow from reading for main ideas, important details, and simple inferences to reading for interpretation of levels of meaning, making systematized inquiries into meaning, and interacting with the literary work. The students have formulated an approach which supplies concepts and experiences from which they can make inferences in later reading.

The unit begins with a pooling of ideas into a composite definition of courage, gathered and evaluated by the class. Guided by the teacher, this concept is applied to the analysis of short stories. As the analysis grows in complexity, the students are grouped according to interest and ability. Within the lessons, activities are integrated that emphasize reading, vocabulary, expository and creative composition skills. As the individual student expands in the comprehension of the nature of courage, the teacher's influence fades in that less direct guidance is needed. The student becomes capable of analyzing extended literary works and making systematized inquiries into meaning.

MATERIALS

ESSAY:

Pollock, Channing, "One Thing Not to Fear," in *Prose and Poetry for Enjoyment*, ed. Elizabeth Frances Ansorge and others, The L. W. Singer Company, Syracuse, 1942.

NOVELS:

Frank, Anne, *The Diary of a Young Girl*, Pocket Books, Inc., New York.
Gunther, John, *Death Be Not Proud*, Pyramid Books.
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PLAYS:

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Fox, Dixon Ryan and Arthur M, Schlesinger, "Elizabeth Blackwell-Pioneer Woman Doctor," in *Good Times Through Literature*, ed. Robert C. Pooley and others, Scott, Foresman and Company, Chicago, 1956.
Hugo, Victor, "The Bishop's Candlesticks," adapted by Lewy Olfson from *Les Miserables*, in *Plays: The Drama Magazine for Young People*, December, 1962.
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POEMS:

Brecht, Bertolt, "Legend of the Dead Soldier," in *100 Modern Poems*, comp. Selden Rodman, Pellegrini and Cudahy, 1949.
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Emerson, Ralph Waldo, "In an age of fops and toys," in *A Little Treasury of American Poetry*.
Frost, Robert, "Escapist---Never," in *In the Clearing*, Rinehart and Winston, New York.
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Henley, W. H., "Invictus," in *A Little Treasury of British Poetry*, ed. Oscar Williams, Charles Scribner's Sons, 1951.
Lawrence, D. H., "Song of a Man Who Has Come Through," in *The Faber Book of Modern Verse*, ed. Michael Robers, Faber and Faber, 1951.
Noyes, Alfred, "The Highwayman," in *Reading Roundup*, ed., Paul Witty and others, D. C. Heath and Company, Boston, 1954.
Robinson, Edwin Arlington, "Calvary," in *Modern American Poetry*.

SHORT STORIES:

Buck, Pearl S., "Guerrilla Mother," in *Prose and Poetry for Appreciation*, ed. Elizabeth Frances Ansorge and others, the L. W. Singer Company, Syracuse, 1942.
Eaton, Jeanette, "Gandhi of India," in *Windows on the World*, David H. Russell and Mary Agnella Gunn, Ginn and Company, 1953.
Gale, Zona, "Bill," in *Adventures for Readers*, ed. Elizabeth O'Daly and Egbert W. Nieman, Harcourt, Brace, and Company, New York, 1958.

MATERIALS

SHORT STORIES: (continued)

Hemingway, Ernest, "A Day's Wait," in Adventures for Readers.

Herman, William, "Run, Boy, Run," in Adventures for Readers.

Morrow, Honore Willsie, "Child Pioneer," in Prose and Poetry Journeys, ed. J. Kenner Agnew, The L. W. Singer Company, Syracuse, 1951.

Pyle, Ernie, "The Thunderbird's Return," in Prose and Poetry Journeys.

Reynolds, Quentin, "A Secret for Two," in Prose and Poetry for Appreciation.

Ross, Leonard Q., "Cemetery Path," in Worlds to Explore.

Runbeck, Margaret Lee, "Something Out of Style," in Prose and Poetry for Appreciation.

Sperry, Armstrong, "Mafatu, Stout Heart," in Doorways to Discovery, ed. David H. Russell and Mabel Snedaker, Ginn and Company, 1953.

Wright, Anna Rose, "Laughing Gull," in Reading Roundup.

LESSON #1: DEFINITION AND SURVEY

OBJECTIVES: To formulate a composite definition of courage.
To examine the values and emphasis held by others concerning the concept of courage.
To define words by analysis.

MATERIALS: Definition by analysis (mimeographed sheets).

PROCEDURES:

A. A few days before teaching this unit, ask the class to conduct a survey on definitions of courage. The students are to write down the definitions received and list the profession or occupation of the person who gave the definition.

B. With the class, list the definitions on the board and examine them for differences, similarities, and adequacies. Have the students copy the five they select as best in a notebook under the heading "Courage Unit."

C. Definition by Analysis.

1. Distribute the mimeographed work sheets, and work examples in class.
2. Assign: Define courage using definition by analysis as the method. It might help if the whole class worked out and agreed upon the "class" (see sheet) and the students completed their definitions individually by adding the particular qualities.
3. In groups, examine and combine the best parts of the individual definitions.
4. List the best definitions on the board and discuss them. From list, write a class definition by analysis for courage. This will be used as the composite definition applied to the first stories in the unit.

Definitions

Definition by Analysis

To define a referent by analysis, divide the object being defined into 1. CLASS and 2. PARTICULAR QUALITIES of the referent.

Examples:

A. Tiger

Definition: A tiger is a member of the cat family, yellow with black stripes.

1. CLASS: member of the cat family.
2. PARTICULAR QUALITIES: yellow with black stripes.

B. Square

Definition: A square is a figure with four equal sides meeting at right angles.

1. What is the class? _______________
2. What is the particular quality or qualities?

____

AVOID THESE MISTAKES IN DEFINITIONS

1. Don't put the term you are defining in too broad or too narrow a class (levels of abstraction).
2. Don't begin your definition with WHEN or WHERE. If you are defining a noun, the word after is should also be a noun (the name of the class); if you are defining a verb, the word after is should also be a verb, etc.
3. Don't use the word itself or a word derived from it when formulating a defintion.
4. Don't define an unfamiliar term with a word more unfamiliar.

DEFINE BY ANALYSIS:

1. to run

2. floor

3. chair

4. dress

5., 6., 7. (Select three words of your choice, as long as they differ in type--one noun, one verb, etc.--and define them by analysis.)

LESSON #2: ESSAY

OBJECTIVES: To compare Pollock's definition with the class definition (Lesson #1).
To examine motivations of courageous men as explained by Pollock.

MATERIALS: "One Thing Not to Fear," by Channing Pollock.

PROCEDURES:

A. To prepare for reading, distribute the essay and the study guide, discuss vocabulary, and read the study guide questions.

B. Use the following questions based on the study guide to examine the forces which motivated the actions of the mother and of the farmer. List the class responses on the chalk board.

1. Why was she afraid to fly?
2. Why did she want to fly?
3. How did she resolve this conflict?
4. What qualities enabled her to do this?
5. What evidence is there that the farmer endured great pain? Why did he do this? What did the farmer sacrifice in order to endure?
6. What qualities does the farmer have?
7. What statements in the essay contribute to Pollock's definition of courage? How does Mr. Pollock define courage?
8. How do the examples the riveter and the big-game hunter relate to this definition?

C. To relate this example of courage to personal experience and to enlarge the scope of the concept, have members of the class suggest other situations that called for courage by asking such questions as:

1. Have you ever overcome fear? (Outline situations on board.)
2. What qualities did you find necessary?
3. What situations do you know that are similar to ones we have read? (If the class fails to suggest situations, the teacher may suggest Dr. Tom Dooley, a football player, etc.)
4. When faced with a situation like this, what does the person have to do?
5. What would you do? Make a decision as to which forces or factors are most important.
6. Is Pollock's definition and basis for motivation applicable to these situations?

STUDY GUIDE: "One Thing Not to Fear"
by Channing Pollock

VOCABULARY: excruciatingly
superlative
subordination

1. What reasons did the mother have for conquering her fear?

2. How was the farmer able to conquer his pain?

3. How did the mother define a brave man?

4. How does Mr. Pollock define courage? Do you agree with his definition?

LESSON #3: SHORT STORIES

OBJECTIVES:
To recognize manifestations of courage illustrated through literature.
To state the motivations for courage.
To do close textual analysis.
To make inferences in reading.
To recognize circumstance as a catalyst of courage.

MATERIALS:
"Child Pioneer"
"Mafatu, Stout Heart"
"A Day's Wait"
"Bill"
"A Secret for Two"
"Guerrilla Mother" I
"Something Out of Style" II
"Gandhi of India" III
"Cemetery Path"

PROCEDURES:

A. To examine courage in man's combat with the natural world, his physical strength and mental determination, have the whole class read "Child Pioneer." Discuss the study guide questions with the class, synthesize by discussing the motivation behind the boy's courageous actions, and the importance of situation or circumstance in the revealing of a courageous or non-courageous personality.

B. To form a basis for comparing the motivations of courageous action and to reduce teacher direction, divide the class into groups and assign the reading of "Mafatu, Strong Heart." After the groups have answered the study guide questions, compare their answers in whole class discussion and then present the following problems to the whole class:

1. How do the two challenging situations in which the boys find themselves differ? (One is accidental; the other a deliberate search for a trial.)
2. How do the boys differ in their motivation for courageous action? (One is motivated by selfless devotion to a dream; the other is motivated by a desire to prove himself.)
3. Which of the two boys is most aware of his courageousness? Why?

C. To illustrate courage in the face of disease and death, distribute "A Day's Wait" and "Bill." Have the students read both stories before discussing the study guides in class. To compare the two stories, ask the following type of questions.

1. What were both of these characters facing? In what ways were their reactions similar?
2. How does a comparison of the boy's actions after he learns the truth and the man's actions before he knows of his disease reveal that these two characters are basically different?
3. How would you compare these two characters to the farmer in Pollock's essay?

D. Overcoming physical handicaps often takes a courage and determination unknown to the non-handicapped. The courage of the physically handicapped is evidenced in two stories, "A Secret for Two" and "Run, Boy, Run." Have the class read both stories and then discuss the study guide questions. In addition to these questions, bring out the similarities and differences between the two stories with questions like the following.

1. What do the heroes in both stories have in common?
2. Which of the two heroes was more self-reliant? Explain.
3. What alternative was open to each of the characters had he not had the courage to overcome his handicap?

E. To illustrate individual courage as it affects others through its example, assign "Guerrilla Mother" (I), "Something Out of Style" (II), and "Ghandi of India" (III) to small homogeneous groups. Ask each group to answer the study guide questions, and then assign the writing of a short group theme on the topic, "How the courageous example of one individual affected the lives of others in ________________________." After the themes have been written and corrected, ditto them and distribute them to the entire class. Those who wish may then read the other stories on their own.

F. As a final reading assignment in the short story lesson, have the students read a story which is the antithesis of courage--"Cemetery Path." After they have read the story and answered the study guide questions working individually, discuss with the entire class the type of situation illustrated by Ivan's actions in the cemetery.

1. What defeated Ivan?
2. Have you ever been overcome with fear? When?
3. How can uncontrolled fear destroy reason?
4. Can you think of any other stories from your reading or from T.V. and movies in which a person was destroyed by his imagination and his fear?
5. How is the courageous man different from Ivan? What qualities must he possess?

G. To summarize the short story lesson, list the titles of the stories on the board and review each one briefly. Ask the students to name the circumstances or situation in each story which brought out the courage or lack of courage of the main character through providing an obstacle or force for him to overcome. The list should be similar to the following:

"Child Pioneer" -- physical environment
-- sudden rise to position of responsibility

"A Day's Wait" -- fear of death

"Mafatu, Stout Heart" -- physical environment
-- ridicule of others

"A Secret for Two" -- physical disability

"Run, Boy, Run" -- physical disability

"Cemetery Path" -- money
-- false motivation

"Guerrilla Mother" -- war
-- dependency of others

"Ghandi of India" -- devotion to a cause
-- oppression

"Bill" -- disease
-- selflessness and love

Following this analysis, pose the following questions for class discussion:

1. Does courage in itself differ, or is it the same emotion revealed in different situations?
2. If it is the same emotion, what are its basic qualities?

F. Choose one of the topics to develop with the class as an example of the process through which they will go in writing their own papers. One possibility is a character study of Shane.

1. What adjectives could be used to describe Shane?
   - a. courageous
   - b. mannerly
   - c. handsome
   - d. mysterious
   - e. strong
   - f. tight-lipped

2. How could you use these adjectives as a basis for organizing the paper? (Use one quality for each section of the paper.)

3. What in addition to the personality of the character did the author use to establish Shane's identity? (physical description)

4. How does the author reveal Shane's personality? (actions, speeches, description by other characters)

5. In order to support your analysis of Shane in the paper, what would you use for proof? (quotes)

6. Find quotations which are of the type you might use in the paper. While you are organizing the paper, what is a good way of keeping track of the quotes you wish to use? (Keep list of page numbers and note of subject of quote; example, p. 46, physical appearance.)

7. When do you tell the reader your topic, in this case the character study of Shane? (in introduction or next paragraph)

8. Do you simply say, "This paper is a character study of Shane"? Can you think of a better way to introduce the topic?
   - a. Shane is a mysterious but fascinating character.
   - b. Shane appears as the handsome, courageous, tight-lipped hero of the novel.
   - c. Shane, the handsome stranger, has a many-sided personality.

9. What would be one way of outlining the paper.
   - a. introductory paragraph
   - b. statement of topic
   - c. physical description
   - d. analysis of qualities
     1. courageous
     2. tight-lipped
     3. lonely
     4. mannerly
     5. strong
     6. mysterious
   - e. summary of character sketch

G. Ask the students to suggest alternative ways of organizing this paper. When they have finished discussing possibilities, they are ready to choose their own topics and begin work on them.

H. To aid the individual student and to reduce frustration, discuss his individual outline with him before he proceeds.

I. Read the papers in groups and synthesize the main ideas of the novel in an outline. Give all members of the class the outline from each group so they can see how each group's novel develops the theme--courage.

J. Complete writing the paper.

STUDY GUIDE: "Child Pioneer"

by Honore Willsie Morrow

VOCABULARY: gleaned, deflecting, scourge, pathos, vicarious, abandon

1. When and where does the story take place? Where did the author get his information?
2. Why did the factor try to persuade Americans to head into California? Why does John decide against this?
3. How many people are in John's family? Who makes up the caravan that crept along the valley of the Snake River?
4. What were the feelings of the factor at Fort Boise when he saw John? How does he show these feelings? How does he try to help John?
5. How did John force the children to keep going? Why did they obey him?
6. What circumstances caused John to display courage?
7. Were the other children as courageous as John? Why or why not?
8. How do you think John would have acted if his parents had survived to the end of the journey?

STUDY GUIDE: "Mafatu, Stout Heart"

by Armstrong Sperry

VOCABULARY: albatross, deference, formidable, imperative

1. Why was it necessary for Mafatu to overcome his fear of the sea? How did he hope to find his courage.
2. To whom was Mafatu grateful at the end of the story? Why?
3. What qualities enabled Mafatu to conquer his fear?
4. What did Mafatu do on the island?

STUDY GUIDE: "A Day's Wait"

by Ernest Hemingway

VOCABULARY: prescribed, slithered, covey

1. When the boy found out his temperature was 102°, what did he think?
2. Why didn't the boy tell his father what he was thinking?
3. The boy told his father that he didn't have to stay with him. What did he mean? What did his father think he meant?
4. What did the boy's actions before he realized his mistake indicate about his character?
5. How did the boy act after he knew he wouldn't die? Why?
6. What do the boy's actions at the very end of the story reveal about the relationship between circumstance and courageousness?

STUDY GUIDE: "Bill"

by Zona Gale

VOCABULARY: mourning, parasol, buoyantly

1. What does the first paragraph show about Bill's character and his attitude toward Minna?
2. What news did the doctors give Bill? Why did he not kiss Minna good-night when he found what was going to happen? What were some possible solutions to the problems? Can you suggest something that would be better?
3. Why did Bill reject the first couple? Why did he select the couple he did?
4. List the qualities or character traits that apply to Bill.

STUDY GUIDE: "A Secret for Two"

by Quentin Reynolds

VOCABULARY: cul de sac, remarkable

1. Where does the story take place?
2. Who is Pierre? Joseph?
3. What was the secret shared by Joseph and Pierre? What was the reason for the devotion of the two to each other?
4. What special treatment was given Pierre when he had grown old?
5. How does the author show that Pierre could report his sales without needing to use his eyes?
6. What is the difference between courage and pride when used to describe Pierre?
7. Who gave Pierre the courage to carry on his normal life even though he was blind?

STUDY GUIDE: "Run, Boy, Run"

by William Herman

VOCABULARY: impulsively, wistfully, skeptical, doggedly

1. Describe the accident that injured Glenn's legs. What injury remained?
2. How did Glenn's parents help him? What effect did this have on his character?
3. What character traits did Cunningham reveal during his sickness and period of recovery?
4. What led Glenn to enter his first race? Why didn't he get the winner's trophy?
5. What are two different systems of running the mile? Which one did Glenn concentrate on?
6. In this story Glenn exhibits courage in more than one way. When and how is he courageous?

STUDY GUIDE: "Guerrilla Mother"

by Pearl Buck

VOCABULARY: deference, indulgent, decorously, profound

1. What different treatment were the boys given from that which the girls in China received? How did Madam Chien overcome this handicap?
2. What were Madame Chien's secrets? How did she use them?
3. What priceless gift did Madame Chien bestow upon her children?
4. Why did Madame Chien let her family leave without her? As a result of this, what event changed her life? How does circumstance bring out courage in the character?
5. What was Madame Chien's relationship to the soldiers? How did they feel about her?
6. How did Madame Chien's secret education aid her in her new life?
7. What things frightened Madame Chien? Why?
8. Why did she decide not to return to her peaceful garden?
9. Was Madame Chien highly civilized? Illustrate.
10. What was the source of Madame Chien's courage?
11. When does she show her courage?

STUDY GUIDE: "Something Out of Style"
by Margaret Lee Runbeck

VOCABULARY: impulsively

1. What is the reason for Perkins' lack of confidence?
2. What words describe Mr. Abernathy?
3. Where does the story take place? In what way can it be said that the characters are typical of that area?
4. What instills courage in young Perkins?

STUDY GUIDE: "Gandi of India"
by Jeanette Eaton

VOCABULARY: fanatic, indigo, Moslem, quench

1. List five ideas that were part of Gandhi's beliefs, or philosophy. What did these ideas mean to the people of India?
2. What was Gandhi's first great victory? What was the reason for this victory?
3. How did Gandhi effectively use non-violence? What was his program of "Civil disobedience"? Is this method of protest ever used today? Explain.
4. Point out on a world map those regions that were important in the life of Gandhi.

Porbandar
London
Bombay
South Africa
Durban
India
Pakistan
Delhi

5. Was Gandhi a coward because he would not fight the British in open warfare? Justify your answer.

STUDY GUIDE: "Cemetery Path"
by Leonard Ross

VOCABULARY: mockery

1. What is the cause of Ivan's fear?
2. To whom is the title Ivan the Terrible usually given? Why is it mockery to call Ivan this name?
3. What two possible motivations does the author give for Ivan's courage? Which do you think most likely?
4. If fear had not robbed Ivan of his reason, what would he have discovered, and thereby saved his life?
5. What kind of person is Ivan? How is that kind of person always made to suffer?
6. In what ways did Ivan lack courage?

LESSON #4: INTRODUCTION TO DRAMA

OBJECTIVES: To further develop and redefine concepts of courage by examining points of views in plays.
To study development of character in drama.

MATERIALS: "The Rock"

PROCEDURES:

A. To introduce the drama as a literary form, distribute the study guide questions for "The Rock" and discuss the knowledge the students have about drama through their experiences with T. V., radio, and live theater. Have the students read "The Rock."

B. Discuss the differences between drama and other forms of literature by posing such questions as:

1. Is a play more effective if read or acted out? Why? (facial characteristics, movement) If they are available, compare the prose and drama versions of "Bishops Candlesticks."

2. How does drama differ from other forms of literature?

3. How does a playwright convey atmosphere, emotions, and personalities of characters, also setting and past events not actually acted out in the play?

4. What would be the differences in this or any play between having it on the stage or the radio?

STUDY GUIDE: "The Rock"
by Pearl Buck

1. What techniques does the author use to convey the idea of fear? of courage?

2. List statements about and by a particular character in the play. How does the author make you aware of the character's personality, besides statements made? Describe the physical appearance of your character. Using this information, write a brief character sketch.

3. Do you think these children can lead a normal life after the war is over? Why or why not?

4. What is the meaning of "The Rock" ? Does it signify only the cave?

LESSON #5: WRITING A PLAY FROM A SHORT STORY

OBJECTIVES: To have the student write a play from a short story so he can better understand a playwright's problems in dealing with ideas, characters, and production.

MATERIALS: "Cemetery Path"
"Child Pioneer" I
"The Thunderbird's Return II
"Laughing Gull" III

PROCEDURES:

A. To introduce the idea of playwriting from a short story, ask the students what kind of ideas should be conveyed to an audience. Some of the suggestions should be:

1. What is the over-all impression of the play? How can it best be achieved?

2. What basic ideas are we going to want the audience to get?

3. What will be the setting? (If possible, limit to one.)

4. How many characters? Will any have to be added to make the story clearer?

B. To show the students an example of a play written from a short story have the class reread "Cemetery Path" and then read the play "Cemetery Path." Discuss with the class the study guide.

C. Divide the class into groups and assign a short story to be written in play form. As this is a new technique, the teacher will probably have to have conferences with each group in addition to their using "Cemetery Path" as a model. When the writing is finished, each group should perform their play for the rest of the class. Letting the students read their manuscripts with costumes and setting is effective.

STUDY GUIDE: "Cemetery Path" Play

1. How were the first three paragraphs of the story conveyed without a narrator?

2. What characters were added throughout the play which were not specified in the original story? For what purpose were they used.

3. What lines are directly quoted from conversation in the short story?

4. What lines are converted from narration in the short story to conversation in the play?

5. What lines have been added for effect?

6. How is the ending different from the original short story? (Time and Setting) Why is this necessary in a short play?

7. How many settings or scenes are in this play? How could you perform the first scene so only one stage setting would be necessary?

CEMETERY PATH

FIRST WOMAN: Look, there goes Ivan, for his nightly stop in the saloon.

SECOND WOMAN: You mean Ivan the timid, Ivan the coward. Ho, Ho, I wonder if he will brave the cemetery tonight.

FIRST WOMAN: Ah, I fear he is a born coward. He again will take the long way home. Never will he cut through the cemetery, not even when the moon is at its fullest. Poor Ivan.

SECOND WOMAN: Posh, he is just a coward.

(IN THE SALOON)

FIRST MAN: Hey, Ivan, any ghosts got you yet?

SECOND MAN: He wouldn't see them if they did. He keeps his eyes shut! (Everybody laughs.)

LIEUTENANT: You are a pigeon, Ivan. You'll walk all around the cemetery in this cold--but you dare not cross the cemetery.

IVAN: The cemetery is nothing to cross, Lieutenant. It is nothing but earth, like all the other earth.

LIEUTENANT: A challenge, then! Cross the cemetery tonight, Ivan, and I'll give you five rubles--five gold rubles.

IVAN: (Finishing his drink and pausing looking around at all the staring faces.) Yes, Lieutenant, I'll cross the cemetery.

MEN IN SALOON: Ivan's going to cross the cemetery. Bet he doesn't. He really is going to cross the cemetery.

LIEUTENANT: Here, Ivan. When you get to the center of the cemetery, in front of the biggest tomb, stick the saber into the ground. In the morning, we shall go there. And if the saber is in the ground--five gold rubles to you.

EVERYBODY: (Raising their glasses.) TO IVAN, THE TERRIBLE!

(IVAN EXITS)

LIEUTENANT: Five rubles, pigeon! If you live.

IVAN: Earth, just earth...like any other earth. Five gold rubles...Earth, just earth, like any other. (Door closes.)

(OFF STAGE--Strangling noise and scream of terror. Men run off except Lieutenant who has another drink. Presently men return.)

FIRST MAN: Ivan's dead. He reached the large tomb and pounded the sword into the ground. When he tried to rise, he couldn't. The sword was stuck in his coat. Ivan's dead.

SECOND MAN: His face was not that of a frozen man's but of a man killed by some nameless horror.

FIRST MAN: Ivan's dead.

(Everything gets deadly quiet.)

Lieutenant picks up his glass, throws it against the wall and stomps out.

STUDY GUIDE: "The Thunderbird's Return"
by Ernie Pyle

VOCABULARY: squandering, airdrome, pathetic, consultation

1. Where and when does the story take place?
2. Were the men of the Thunderbird the only courageous men in the story? How does the Thunderbird crew momentarily stand out from the others?
3. Did the crew have an alternative to flying their crippled plane? Is there courage if there is no alternative to action?

STUDY GUIDE: "Laughing Gull"
by Anna Rose Wright

1. What is the problem that Nancy is facing? How do her brothers react to her proposal?
2. Why did Nancy decide to go "sailing"?
3. What problems would the setting of this story cause if it were to be adapted as a play?

STUDY GUIDE "Child Pioneer"
by Honore Willsie Morrow

(Note: Use study guide questions from short story lesson plus these.)

1. If staging this play, how would you show the time lapses? the progress of John and his family?
2. Which media would best lend itself to a dramatization of this story?

LESSON #6: POETRY

OBJECTIVES: To apply the concepts of courage to poetry.

MATERIALS:
"Dunkirk"
"Escapist---Never"
"Soldier's Wife to Her Husband"
"The Man He Killed"
"Calvary"
"Invictus"
"Legend of the Dead Soldier"
"The Highwayman"
"The Pilgrim"
"In an Age of Fops and Toys"
"Song of a Man Who Has Come Through"
"Courage"
"Pocahontas"

PROCEDURES:

A. To introduce the unit theme in poetry, distribute copies of "Dunkirk." This story poem provides a transition from the short story to the poetry. After reading the poem aloud with the class and defining the vocabulary words, discuss the following questions with the class:

VOCABULARY: rout, pennoncel, raised

1. What does the title of the poem refer to?
2. Where is the setting of the poem?
3. Who are the main characters?
4. Of what great historical event are they a part?
5. What part do the children play? Did they have to do what they did?
6. How does line 35 influence the reader's opinion of the youngsters' voyage?
7. What do lines 58-59 tell you about Bess' courage?
8. What was the motivation behind the children's voyage? Which lines tell you this?
9. How were the children helped by nature?
10. Who are Nelson and Francis Drake? Were these two men actually taking part in the action? For what reason does the author put these two men in the poem? What do they represent?

B. To move to a more abstract poem, distribute "Courage" to the class. Follow the same procedure as with "Dunkirk."

1. Who are the two speakers in the poem?
2. What does the cat represent?
3. How is "one white flower in a fire-swept land" courageous?
4. On a more abstract level, what could the flower represent?
5. According to this poem is courage easy or difficult to define? How must the man finally define it?

C. To prepare for group reading of poems, compare the two poems just read.

1. What do each of the poems have in common?
2. In "Dunkirk" what is the author's main purpose? (praise of English courage and determination) What is the overall meaning of "courage"? (definition of the concept of courage)
3. What method of definition do both poems use? (definition by example)
4. Which of the two poems is the more abstract?

D. To compensate for individual difference in ability and interest, divide the class into homogeneous, small groups. Have each group read the poems for the unit and select the one they want to present to the class.

E. Explain to the groups that each poem lends itself to a specific kind of presentation. Suggest a variety of possibilities to the class and let them decide their activity.

They may:

1. lead the class in a choral reading of "The Highwayman."
2. act out for the class "Pocahontas."
3. tape a musical background for the poem "Legend of the Dead Soldier," and read it to the class.
4. analyze, in an oral report, the symbolic meaning of "Song of a Man Who Has Come Through."

Note: At this point, the teacher must create enthusiasm within each group by discussing the variety of ideas they have as to the possible means of presentation.

F. Have a class discussion of the elements of courage in the poems presented. This discussion, teacher led, will emphasize the concrete and abstract levels of courage in the poetry, and expand the theme of this unit.

LESSON #7: EXTENDED DEFINITION FOR COURAGE

OBJECTIVES: To revise the class definition of courage.
To help the students gain insights into the concept of courage for application to further reading.

MATERIALS: None

PROCEDURES:

A. As a result of the variations on the theme of courage seen in previous lessons, have a class discussion of courage, its nature, the motivations of courageous men, the values held by those who exhibit courage, and the circumstances which arouse courage.

Use a review of all the selections read in the unit up to this point as a basis for this discussion.

B. The students, because of their broadened background, will be better able to define courage. To do this, assign a paper that deals with the nature of courage, the actions of the courageous man, and instances in which courage can be shown.

To aid the students in organizing the mass of material, guide them in selecting some of the examples of courage which they can use in their paper.

1. Which of the stories or poems did you think best exemplified courage?
2. Which stories or poems were similar? Choose one of these as an example, not both.
3. After you have written your definition of courage, which stories best exemplify the points in your definition?

C. Ask the class what the possible methods of organization for the paper are. Most of them will suggest the definition--specific example approach. Suggest the possibility of beginning with examples from the stories and ending with the definition. Also, discuss the possibility of organizing the paper according to the circumstances or situations which bring out the courageousness of a character. Another possibility is the organization by motivation for courageous action. Once the students have decided on their approach to the paper, they are ready to outline. Check the outlines in individual conferences before allowing the students to write a rough draft.

D. Divide the class into small groups and discuss the rough drafts of these papers, evaluating their comprehensive analysis and the examples given to support each statement.

E. Collect the reports and type selections from the best. These selections offer further motivation to those who succeeded and will help clarify problems of those who are still weak in their views.

LESSON #8: GROUP NOVELS

OBJECTIVES: To analyze a sustained work of literature for its ideas about courage.
To read for important detail and to make inferences from the reading.

MATERIALS:
Death Be Not Proud I
The Diary of a Young Girl II
Shane III

PROCEDURES:

A. To familiarize students with the novels, summarize the books available for the students.

Group the class according to interests and reading ability.

To allow students to plan reading time, and to guide students in their individual reading, pass out the books and the study guide for each book. Include in the study guide a daily schedule of reading assignments.

B. To encourage the students to read the novel in light of the unit problems, ask them, when they have read a few chapters, to write a series of five or ten questions dealing with the novel and courage--questions which they expect to answer in the course of their reading. The group reading a particular novel may compile a list of the best questions for group discussion. The original formulation of the questions can serve as a quiz to check the student's reading, his familiarity with the unit problems, and his ability to apply the problems.

C. To provide opportunities to check ideas with others and receive aid from peers and teacher, group the students according to their selections. Since the class will be divided into three sections according to reading selection, the teacher will have to organize activities for each section during class time. Time should be allotted for in-class reading, small group discussions, teacher-led discussions, and individual writing assignments.

At the beginning of the class period, specifically designate what each section is to be working on, for example:

1. Death Be Not Proud. Subdivide the group to discuss questions 1-5, Chapter 1 of the study guide.
2. Diary of a Young Girl. Give the students time in class to read the assignment and answer the study guide questions.
3. Shane. Have the students draw a map of the valley, locating the town, the homesteaders, and Fletcher's ranch. Discuss with them the study guide questions.

D. After all students have completed their reading, the teacher should spent time synthesizing the main concepts dealt with in the unit as they are manifested in the novels.

STUDY GUIDE: Shane

by Jack Schaefer

Chapter #1

VOCABULARY: fraternity

1. Who is telling this story? How does his description of the arrival of Shane develop a concept of Shane's character? Does this description fit any other characters you have met through reading, the movies, and T.V.? Draw a sketch of Shane as Bob first saw him.
2. Why would Shane not volunteer information as to his background? By the end of the chapter, the Starretts seem to have accepted Shane and made their judgment about him. Do you agree with them?

Chapter #2

1. The root, described as "the millstone round my neck," is a symbol for what? Why do the men fiercely tackle the job of removing it?
2. Why is the conflict with Ledyard so early in the book? Does this further develop our opinion of Shane's philosophy?

Chapter #3

Vocabulary: quizzical, rivulets

1. The tension around the latent threat in Shane's powers is continually emphasized with such statements as: "I was scared of whatever it was that might happen." Why is this?
2. By now, the description and actions of Shane are becoming typical of a certain type of western figure. What is this called when characters fit certain patterns?
3. What force made Marian bake another pie? Is the pie similar to the tree stump in its symbolic meaning? How?

Chapter #4

Vocabulary: constraint, vibrant, vital

1. What is the conflict between Starrett, the other farmers, and Fletcher and his boys? What part is this going to play in the plot of this story?
2. The incident of the seating arrangement for dinner shows what about Shane's alertness? What other precautions did Shane take to be in the most advantageous position at all times?
3. Why doesn't Shane carry a gun? Does this tell you anything about his past?
4. Why does Mr. Starrett warn Bob about becoming too attached to Shane?

Chapter #5

1. What set of values does Shane express when he states that, "a gun is as good--and as bad--as the man who carries it."? Is this applicable to all tools?

Chapter #6

Vocabulary: moderate, sufferance

1. What was the government's homesteader policy during the time of this story? How did a man gain the ownership of land? How much land was each man allotted?
2. Why did Fletcher want the run of the entire valley?
3. Of what was Morley an example? Why did Shane insist on going to town alone?
4. Why did Shane order the soda pop? What incident in the bar best illustrates Shane's control?

Chapter #7

Vocabulary: insolent, impartial

1. Why did Shane finally, and with a disgusted attitude, "take care of" Chris? What effects will this fight have on Shane? on the valley? Should it have been avoided?
2. Why was Marian the most perceptive with her closing comment in the chapter?

Chapter #8

Vocabulary: discerning, serenity, intense

1. Why does Shane try to justify his fight with Chris to Bob? Is there any conceit in this attitude?
2. Is it necessary that Marian ask Shane to stay? Why did he stay?

Chapter #9

Vocabulary: futility, endured, melee, lithe

Chapter #10

1. Is it an affront to Fletcher to have Starrett and Shane pay for the damage?

Chapter #11

1. What type of person is Stark Wilson? Why did Fletcher bring him to town? What was Fletcher's strategy?
2. Ernie was used as a warning. How did the farmers react?
3. How did Marian and Joe view the coming fight? Are their motives based on a sense of duty? Did their final decision take courage?

Chapter #12

1. In Chapter 12 you begin to see the effect of the death of Ernie Wright on the townspeople (the shopkeepers, bankers, etc.). What is this effect? Why is there a growing respect for Joe Starrett?
2. Why do Shane's words, "give him time," upset Marian Starrett?
3. What offer does Fletcher give Joe? What does the fact that Shane allows Joe to make his decision for him show us about their friendship?

Chapter #13

1. Why is there no need to answer Bob's question, "Father, what are you going to tell Fletcher tonight?"
2. What everyday details does Jack Shaeffer use in order to convey how slowly time passed, how lonely Bob was and how fear was beginning to grip him?
3. In the beginning of Chapter 13, Joe Starrett tells exactly how he feels about Shane. Why do these words affect Shane so deeply?
4. How does Shane convince Joe that he (Shane) will fight?

Chapter #14

1. Find passages in this chapter which you think describe how Shane lived up to the preconceived picture Bob had of him.
2. What question does Bob ask Shane about the conflict between him and Wilson? Does Shane give the right answer? Why? Why was the answer so important to Bob?
3. Why does Shane leave? Support your answer with incidents from the book.

Chapter #15

1. How has Shane's influence worked on Chris?
2. What does the fencepost symbolize?

Chapter #16

1. Why are the last four words in the book the best description possible of Shane?

STUDY GUIDE: The Dairy of a Young Girl
by Anne Frank

Preface

1. How did it happen that the diary was not destroyed?
2. What were the instructions of the Nazi soldiers?

Introduction

1. Eleanor Roosevelt, in the introduction, talks of "the degradation of the human spirit" and "the ultimate shining nobility of that spirit." How do you think these two opposing views of man's spirit will be revealed in the Diary?
2. If you are not sure of the meaning of degradation or nobility, look them up and then apply them to people as you meet them in the story.

The Diary

1. Anne sketches briefly the story of her life. Does she resent the limitations imposed upon the Jewish people? Why did the Nazis act this way? Can you offer an explanation for the injustice?
2. Why had Mr. Frank been making preparations to "disappear of our own accord"? Why didn't the Frank family leave Holland? What were Anne's reactions to the preparations?
3. When the family was packing before they went into hiding, Anne put into her schoolbag her curlers, handkerchiefs, a comb, and some old letters. The first thing she packed was her diary. "Memories mean more to me than dresses." If you had to pack under such circumstances, what would you take?
4. As the events progress in the Diary, a clearer picture of Anne's life is imagined. Contrasting the life in the "Secret Annex" and the possibility of being sent to a concentration camp similar to Westerbrok, what emotional force do you think would be most dominant in the mind of the Franks? Of what nature is this force?
5. Consider the position of the Van Daans. They were terribly afraid, they were forced to live in close quarters with no privacy at all, and they had to bear each others' oddities and faults. What is the impression given by the two families as you see them through Anne's eyes? Which are the strongest characters? Which are the weakest? Leaving out Anne, which do you like the best and why?
6. What was in each character's temperament that caused the frequent clashes between individuals? How did hunger and fear affect each one? Who was the most generous? Who was the most selfish?
7. How does Anne's compassion in the last two paragraphs of the Thursday, 19 November, 1942 entry show courage?
8. "Fuehrer aller Germanen," a Nazi radio program, interviewed wounded soldiers and asked about their wounds. "The wounded (Nazis) seemed to be proud of their wounds--the more the better. One of them felt so moved at being able to shake hands with the Fuehrer...that he could hardly get the words out of his mouth." Does this show an example of courage in the Nazi soldiers? How can you explain their pride in the wounds?
9. Margot, Anne's older sister, is rather a shadowy figure. Why? Was she a weak character? Describe her as she seems to you as seen through Anne's eyes. Do the parents actually favor Margot, as Anne thinks, or is Anne merely jealous because she feels as grown-up as Margot?
10. Can you explain the great difference in the attitude Anne displayed toward her father and that displayed toward her mother? Think of all the statements she made about her mother. How many were favorable, and how many were unfavorable? How much of her criticism was fair? How much was it the result of Anne's independent spirit? Are most people Anne's age likely to be critical of their parents? At what times do you feel sorry for Anne's mother? Could she have managed Anne better? How? What were Anne's feelings about her father? Why was his influence over her greater than that of her mother?

11. Anne asks in the diary, "Who besides me will ever read these letters?" What changes might Anne have made if she had known the answer? How might the knowledge have affected the frankness of the diary?

12. In her entry of Wednesday, 23 February, 1944, Anne says that the best remedy for those who are afraid, lonely, or unhappy is to go outside to some place where they can be quite alone with the heavens, nature, and God. What do you think of this advice? Have you had any experiences in which this advice would have helped?

13. What is your opinion of the relationship between Anne and Peter Van Daan? Who instigated it? Who encouraged it? What did it do for Anne? What satisfaction did Peter get out of it? Would either have been attracted to the other in different circumstances? What do you think of Peter? Why doesn't his character emerge more clearly from the diary? Did Anne really care for him deeply or was he just a peg on which to hang her emotions? Explain.

14. Find the last paragraph in the entry for Wednesday, 3 May, 1944. How did Anne regard this phase of her life? What does this attitude reveal about her personality and character?

15. In April of 1944, Anne wrote: "I want to go on living even after my death! And therefore I am grateful to God for giving me this gift, this possibility of developing myself and of writing, of expressing all that is in me." In what ways did this dream of Anne's come true?

16. The Dutch are a sturdy, just, and kindly people. They lived in war times in an "occupied" country, with all sorts of hardships and restrictions, yet they helped the still more unfortunate Jews at great risk to themselves. Why was the plight of the Jews more dangerous than that of other citizens? Anne notes that toward the end of the war even some of the generous Dutch people were beginning to show signs of anti-Semitism. What could make such a change in their philosophy? Was it a change in their beliefs or a matter of survival?

17. Anne Frank, in life an obscure little Jewish schoolgirl, has become in death a famous world personality. We are so filled with compassion at her plight that it is hard to be objective in judging her as a person. She is rather severe with herself at times. She admits that she is stubborn, self-centered, and talkative, and that she has a pretty good opinion of herself--although she sometimes pretends to think that she is the dunce of the family. How do you sum up her character? What are her good points? What bad points does she show? How does she change during her two years in hiding? What do you think she might have become had she lived?

18. The Franks, during two years of the war, lived in fear of detection and the concentration camp. What was the main virtue that bound the Franks and the other four members of the "Secret Annex" together? How? Which members of the "Annex" were the strongest--morally, intellectually, and spiritually?

STUDY GUIDE: Death Be Not Proud

by John Gunther

Forward

Vocabulary: euphemism, eulogy, bereaved, procrastinator, prowess

1. Read carefully the paragraph on pages six and seven beginning "Johnny's first explorations....' What type of pictures did John draw? What might these pictures tell you about him? Explain the last sentence.
2. What were John's many interests? Which did he enjoy the most?
3. Explain John's two remarks, "No--sufficient unto the day is the evil thereof" and "Only if they're not too recent--the past is tolerable if remote enough," in terms of what you think he meant. What did these statements reveal to his father?
4. After reading the Forward, write a short character sketch of John Gunther, Jr.

Chapter #1

Vocabulary: acuity, averted, neurology, citadel, pathologist

1. What were Johnny's reactions to his illness?
2. What was John's attitude about prayer? Can you explain what he means in the prayer he wrote?
3. Does Johnny know he has cancer? Describe Johnny's attitude at the end of Chapter 1.

Chapter #2

Vocabulary:
radiologist
gramophone
analogy
heterogeneous
vehemently
euthanasia
veracity
philosophy
onerous
orthodox
heterodoxy

1. Explain John's father's statement, "His good humor was equaled only by his courage."
2. Who was Beethoven? Who was Milton? Why are their afflictions mentioned in connection with John's brain tumor?

Chapter #3

1. Expand the idea on page 108 that the pattern of Johnny's illness was symbolic of the conflict and torture of the external world.
2. This chapter shows the courage of many people: Johnny, Jr., John, Sr., Francis, and many doctors. What is the courage displayed by these people?

Chapter #4

Vocabulary: amnesia

1. What, briefly, were John's reasons for wanting to enter Harvard?

Chapter #5

1. Johnny seems to do many things because of pride (like fixing his belt and tying his shoelaces). Are pride and courage intertwined? Can one ever be the result of the other? Explain.
2. Does Johnny seem to anticipate his death? What actions show it?
3. Explain the metaphor "All the doctors!--helpless flies now, climbing across the granite face of death."

Chapter #6

1. For what does John Gunther, Sr., want Johnny remembered? Explain. Can you give examples of this courage?

LESSON #9: THE NOVEL

OBJECTIVES: To develop and write an extended paper.

MATERIALS: Death Be Not Proud I
The Diary of a Young Girl II
Shane III

PROCEDURES:

A. To provide a focus for composition, give each student a list of topics applicable to the novel he has read and have the student choose a topic or suggest another topic he would like to develop in a paper.

Possible topics:

Death Be Not Proud:

1. The difference between John and his father in their expression of courage.
2. John Jr.'s influence on the courageousness of others.
3. The significance of the Donne poem in relation to the story.

Shane:

1. The effect of Shane on the Starrett family and on the town.
2. A character study of Shane.
3. The environment of an early Western town and the courage it requires of the people.

The Diary of a Young Girl:

1. A comparison of the major characters and their reactions to the environment of the secret annex.
2. The courageous actions of Herr Frank.
3. How persecution and oppression inspires courage.

B. To reduce teacher direction and allow for the interchange of ideas, have the groups discuss the topics and develop a rough outline of the paper for the student.

C. To minimize frustration from dealing with a large body of material, discuss the problems of organizing the paper with the entire class. As a class, form an outline of how the paper should be developed. For example:

1. What does the introduction of the paper tell the reader? (Author, title, setting)
2. Where should you inform the reader of the topic of the paper? (Introductory paragraph or second paragraph)
3. How should different phases of the problem be organized? (Establish sub-topics for sections of the paper.)
4. What is the purpose of a concluding paragraph? (Summarize the ideas presented in the paper.)

Explain that the paper should involve the problems of courage to some degree.

D. To develop an introductory paragraph as a model, work on the board with the whole class. Begin by asking the following questions:

1. What is the setting of Shane?
2. Who is the author?
3. When does it take place?
4. Who are the main characters?
5. How can you summarize the plot in one or two sentences? Put this information on the board and ask the class to suggest sentences which will incorporate these facts into an introductory paragraph. At this point, the students who have not read Shane will have enough information to work on the introduction.

The first sentence suggested may be something like this:

> The story Shane written by Jack Schaeffer takes place in Wyoming in the early 1900's.

Ask the class whether it is more logical to introduce plot or characters next. Whichever they decide, ask for suggestions for putting this information into sentences.

> The main characters in the story are Shane, the boy, and the boy's mother and father.

Conclude the first draft of the paragraph with a summary of the plot (or the introduction of the characters).

> In the story, Shane appears out of nowhere and saves a town from the evil landowner who is terrorizing the people. He gives them the courage to fight back.

E. Begin the re-writing of the paragraph by having one student read it aloud:

> The story Shane written by Jack Schaeffer takes place in Wyoming in the early 1900's. The main characters in the story are Shane, the boy, and the boy's mother and father. In the story Shane appears out of nowhere and saves a town from the evil landowner who is terrorizing the people. He gives them the courage to fight back.

The type of question which would help the student to re-write this paragraph varies with the specific sample the students have developed. For the above paragraph, the following questions would direct the students.

1. What is a more specific word for "story" to use with classifying Shane? (novel)
2. Can you think of a more interesting way of introducing the title, author, and setting?
3. How could you begin the paragraph with a quotation which would then lead into an introduction?
4. What are the specific names of the characters?
5. How could you summarize the role of the main characters in one or two words? How could you include this in the paragraph?
6. Are the sentences all alike in the pattern they follow? How can you vary the sentence structure?

One class developed the following re-write after working over their original paragraph.

> "In that clear Wyoming air I could see him plainly, though he was still several miles away. There seemed nothing remarkable about him, just another stray horseman riding up the road toward the cluster of frame buildings that was our town." This was the first appearance of Shane in the small Wyoming town in the early 1900's. To the boy, Robert Starrett who watched him ride in that first day and to his parents, Joe and Marion, Shane was a puzzle. Before he rode out again the entire town knew him and wondered where the man who saved their farms from the evil cattleman had come from. The story of this stranger is the basis for the novel Shane by Jack Schaeffer.

LESSON #10: THE NOVEL -ANALYSIS

OBJECTIVES: To read and analyze a novel for its illumination of the problems of courage.
To write an analysis of a novel.

MATERIALS: Bibliography. (Arrange in advance with the school librarian to have the books on the bibliography in the school library.)

PROCEDURES:

A. Distribute the bibliography to the students and go over the selections with them giving information about the story wherever possible.

If possible, take the students to the library to help them make their selections.

B. To provide an opportunity for the students to look over their choices, and to focus their attention on the concepts they are reading for, spend the first day reading in class. Use the last five minutes of the period to have the students list the topics which they think may be developed in their reading, anticipating possible subjects for a theme about courage as it is presented in the book.

C. To help the students develop a challenging assignment, plan several days of reading time in class (after the students have had time to get well into the book during their reading at home) to confer with each student individually about his book and help him plan a topic around which to center his report. Some students will require more assistance than others in the planning and writing of the report.

D. To remind students of techniques for organization, allow one or two days in class for the writing of reports and review of previous organizational principles.

COURAGE IN LITERATURE

(General guide to analysis of individual books.)

1. What is the nature of courage
   - A. as viewed by the reader?
   - B. as viewed by the protagonist?
   - C. as viewed by the other characters?
2. What elements develop the character of the hero?
   - A. How does he relate to his society?
   - B. Is he an emotional or a rational man?
   - C. How does the problem of the story affect the hero?
   - D. What forces oppose the hero?
   - E. What types of standards or values does the main character uphold?

COURAGE: A Bibliography for Individual Reading

Allen	Make Way for the Brave
Alton	Gridiron Courage
Bagnold	National Velvet
Bishop	Fighting Father Duffy
Bronte	Jane Eyre
Buck	The Good Earth
Burgess	Small Woman
	Who Walk Alone
Campanella	It's Good to be Alive
Canfield	The Kingdom Within
Chambers	A Doctor Alone
Chevigny	My Eyes Have a Cold Nose
Daringer	Mary Montgomery, Rebel
Defoe	Robinson Crusoe
De Hartog	The Inspector
Dickens	A Tale of Two Cities
Floherty	Men Without Fear
	The Courage and the Glory
Frank	Diary of a Young Girl
Freedman	Mrs. Mike
Gibson	I Always Wanted to be Somebody
Gladd	Galleys East
Gollomb	Albert Schweitzer
Gunther	Death Be Not Proud
Hale	First Woman Editor
Heyerdahl	Kon-Tiki
Hulme	The Nun's Story
Johnson	Courage Wins
Keller	Story of My Life
	Teacher
Kennedy	Profiles in Courage
Kipling	Captains Courageous
Lathom	This Dear-Bought Land
Lee	To Kill a Mockingbird
Lindbergh	We
London	The Call of the Wild
Lord	A Night to Remember
MacLean	Guns of Navarone
	Night Without End
	South by Java Head
Marshall	I Can Jump Puddles
Mehta	Face to Face
Michener	Bridge at Andau
	Bridges of Toko-Ri
Mitchell	Gone with the Wind
Nichols	Wings for Life
Noble	The Doctor Who Dared
Nolan	Florence Nightingale
Rankin	The Man Who Rode the Thunder
Remorque	All Quiet on the Western Front
Richter	Light in the Forest
Roos	Man of Molokai
Stump	Champions Against Odds
Tregaskis	Guadalcanal Diary
Viscardi	A Laughter in the Lonely Night
Webb	Mark Toyman's Inheritance
	Matt Tyler's Chronicle
Welch	Escape from France
Wren	Beau Geste

LESSON #11: THE SHORT STORY

OBJECTIVES: To write a short story focusing on the problems of courage.

MATERIALS: None.

PROCEDURES:

A. Discuss the three major parts of a short story and how they are developed by authors. Use examples from short stories read in the unit whenever possible.

1. Characters
   a. age
   b. personality
   c. physical description
   d. relationship to other characters

2. Plot
   a. problem which causes conflict
   b. actions of each of the characters
   c. solution

3. Setting
   a. setting which fits problem
   b. setting as cause of conflict (one possibility)
   c. description of setting using connotative words to establish mood

B. Caution the students that too many characters and too complicated a plot will get them into trouble. To emphasize the effectiveness of a simple plot and a few, but well-chosen, characters, reread with the class "Mafatu-Strong Heart," and discuss the following questions:

a. What is the setting? How does it establish the conflict?
b. How does the author describe the setting?
c. How does he establish the personality of the hero?
d. How is the ending effective? Does the writer build up suspense?
e. How could you write a similar story in your own setting using different characters. Could you change the ending? How?

C. To utilize both actual experience and reading experience, begin planning a short story that shows courage. The slower students may choose to work in small groups of two or three.

1. Have each student select possible characters for his story, write a brief sketch of them in paragraph form, and explain their function in the story.
2. Have the students analyze the plot problem they are going to write about, how this problem is going to cause conflict, and how the various characters try to solve the problem.
3. Have the students select one setting for the story and emphasize the details of this setting that build mood.

D. Once the students have planned their story in the above manner, check their outlines before allowing them to begin a rough draft. Distribute the rough drafts to other students for them to write a comment sheet with criticisms and suggestions. Work with each student in conference on his short story, discussing the rough draft and the comments of other students.

E. Once the stories have been re-written and have undergone final revision, stencil copies of the stories in a class booklet. Time may be spent in class discussing the unit theme as it appears in the student work.

THE EUCLID ENGLISH DEMONSTRATION CENTER

PROJECT ENGLISH MATERIALS

A UNIT ON COURAGE
Seventh Grade Honors Curriculum

RELATED UNITS:
Justice (7H)

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TEACHING THE UNIT

Through a focus on the virtue of courage as exemplified in fiction, essay and poetry, this unit helps to develop the reading, composition, and interpretive skills of above-average 7th graders. Courage was chosen as a unit theme because of its prevalence in Western literature as one of the qualities of the Noble Man, and because of the high interest level of fiction in which problems of courage are involved.

The theme is introduced by the reading of short stories, each of which reveals a different aspect of the courageous man. The students begin to build a definition of courage through discussion and argument focused through the characters and situations in the introductory reading. Students write a preliminary definition of courage, which is tested and refined throughout the unit.

The next step leads into a discussion of Aristotle's theory of courage and involves the students in a classification of the characters presented in Lesson 1. Building on their previous discussion, the students compare the various characters and arrange them in terms of courage, cowardice, and rashness. Aided by an outline of Aristotle's Golden Mean, the students then discuss with the teacher the theory of the brave man as perceived by the Greek philosopher and apply his definition to the stories they have read. The Ethics is not read by the students, but rather explained by the teacher in an informal lecture. Wherever possible, aspects of the theory and examples are drawn from the students. A comparison is then made between Aristotle's Ethics and Channing Pollock's theory of courage in "One Thing Not to Fear." Here the students see that there are disagreements, contradictions, and variations in the definition of an abstract concept. Therefore they must investigate further before they can formulate an extended definition of courage.

As the unit is structured, this additional reading, and the composition which grows out of it, leads the student toward greater independence in both these areas. Knowledge of the thematic structure of literature and the techniques of writing are developed along with the concepts which are formulated in the study of courage. The entire class reads The Raid, and The Apology. Profiles in Courage is read in groups, each group selecting a particular man to read about and analyze in terms of the introduction to the book (which is read and discussed by the entire class) and in terms of the previous readings in the unit. Each group prepares a report to the class. This work is culminated by a debate, which derives its material not only from Profiles in Courage, but also from Tolstay, Plato, Aristotle, Pollock, and the introductory stories.

This inter-relating of concepts leads to a synthesizing lesson which approaches all the work in the unit from the point of view of motivation, situation, and conflict. At this point, the students write an extended definition of courage supported by examples from the reading.

Working with this definition and analyzing from the point of view of motivation, situation and conflict; the students select and read a poem, an essay and a short story from a list of titles distributed by the teacher. Students read and discuss the works in groups. Each student is then asked to choose one of his group selections and write a short critique on his choice.

From these short works the class goes on to read one of the novels, Bridge Over the River Kwai or Death Be Not Proud, which have courage as a central theme.

Discussion of the novel, aided by a study guide, is carried on in small groups. Individual compositions are then written, after the entire class has formulated topics and discussed organization.

The unit ends with the students reading and analyzing books selected from a bibliography. The reading is done mainly as homework without the use of a study guide. The analysis lies with the student, although he is helped in individual conferences with the teacher. The resulting composition helps the teacher evaluate the ability of the student, not only from a point of view of his knowledge of the unit theme, but also his grasp of composition skills and the degree of understanding with which he approaches a work of fiction.

MATERIALS

SHORT STORIES:

Gale, Zona, "Bill," in Adventures for Readers, ed. Elizabeth O'Daly and Egbert W. Nieman, Harcourt, Brace and Company, New York, 1958.

Morrow, Honore Willsie, "Child Pioneer," in Prose and Poetry Journeys, ed. J. Kenner Agnew, The L. W. Singer Company, Syracuse, 1951.

Ross, Leonard Q., "Cemetery Path," in Worlds to Explore, ed. Matilda Bailey and Ullin W. Leavell, The American Book Company, 1956.

Donis, Rhys, "Fear," in 75 Short Masterpieces, ed. Roger B. Goodman, Bantam Books, New York, 1961.

Stephenson, Carl, "Leiningen Versus the Ants," in Worlds to Explore.

Gill, Brendan, "Truth and Consequences," in 75 Short Masterpieces.

Maloney, Russell, "A Toast to Captain Jerk," 75 Short Masterpieces.

PLAYS:

Hall, Holworthy and Robert Middlemass, "The Valiant," in Adventures in Reading, ed. Jacob M. Ross and Blanche Jennings Thompson, Harcourt Brace and Company, New York, 1948, 3rd edition.

ESSAYS:

Hemingway, Ernest, "Chapter 6," Death in the Afternoon, Charles Scribner's Sons, New York, 1932.

Gordon, Arthur, "The Neglected Art of Being Different," World-Wide Essays, ed. Dr. Jay E. Greene and Murray Bromberg, Globe Book Company. New York, 1963.

Brown, Haywood, "The Fifty-first Dragon," Essays Old and New, Harcourt, Brace and Company, 1937.

POETRY:

Frazee-Bower, Helen, "Courage," Prose and Poetry for Enjoyment, ed. Elizabeth Frances Ansorge, and others, The L. W. Singer Company, Syracuse, 1942.

Kipling, Rudyard, "If," in Prose and Poetry Adventures.

Hardy, Thomas, "The Man He Killed," in Modern American Poetry, Modern British Poetry, ed. Louis Untermeyer, Harcourt, Brace and World, Inc., New York, 1962.

Yeats, William Butler, "An Irish Airman Forsees His Death," in Modern British Poetry.

Kipling, Rudyard, "Gunga Din," in Modern British Poetry.

Betjeman, John, "Inevitable," in Modern British Poetry.

NOVELS:

Gunther, John, Death Be Not Proud.

Boulle, Pierre, The Bridge Over the River Kwai.

Tolstoy, Leo, The Raid, in The Cossacks and The Raid, trans. Andrew R. MacAndrew, The New American Library, New York, 1961.

ESSAYS "(additions)"

Kennedy, John F., Profiles In Courage, Pocket Books, Inc., New York, 1963.

Plato, The Apology, in Great Dialogues of Plato, translated by W. H. D. Rouse, ed. Eric H. Warmington and Philip G. Rouse, The New American Library, New York, 1963.

Pollock, Channing, "One Thing Not to Fear," in Prose and Poetry for Enjoyment, ed. Elizabeth Frances Ansarge and others, The L. W. Singer Company, Syracuse, 1942.

LESSON #1:

OBJECTIVES: To state a tentative definition of courage.
To discover fear, circumstances, and personality as corollaries of courage.

MATERIALS: "Bill"
"Fear"
"Child Pioneer"
"Cemetery Path"

A. To introduce the concept of courage, have the class read "Bill." After discussing the literal level of the story, do the following:
   1. Ask the class to enumerate the adjectives they would use to describe the main character, Bill. From their list of qualities select courageous, brave, unselfish, and any other synonyms for these qualities which they may have suggested.
   2. Ask the students to briefly define these particular terms. Their definitions of courageous and brave may be vague, narrow, or even non-existent, but since it is one purpose of the unit to develop and refine the concept of courage, this is an effective means of showing the students their lack of knowledge in this area.

B. To provide further material for this preliminary examination of the unit theme, distribute copies of "Fear" and "Child Pioneer" to the students. Both of these stories have young boys as protagonists and although both are involved in the problem of courage, neither is necessarily courageous. This, of course, is for the students to decide in class discussion. The boy in "Child Pioneer" may be considered by some as foolhardy in his determination to brave the wilderness. Others may see great courage in his effort to fulfill his father's dream of settling the American frontier. The boy in "Fear" becomes terrified by the actions of a strange foreigner who shares his train compartment. The stranger turns out to be an itinerate snake charmer, who apparently holds no threat for the boy, yet the reader is left with the odd feeling that the mysterious man was not totally harmless and that the boy was not simply plagued by imaginary fears. In either case, the class has a basis for disagreement and discussion.

C. To complete the introduction to the theme of courage, a fourth story, "Cemetery Path" is read by the class. Have the students evaluate the character in terms of their earlier definitions of courage. If the class chooses to label the protagonist, Ivan, coward, they must support their theory by reference to the text.

D. To synthesize the reading, and relate it more explicitly to the unit problems, discuss with the class the theme of each story and how the author's purpose relates to the definition of courage.
   1. "Bill"--A widower, after assuming full charge of raising his daughter discovers he has a fatal disease. The story involves his efforts to provide for the child and his strength when he realizes that he must lose his child to protect her health and happiness.
   2. "Fear"--A boy frightened by a mysterious man, reveals his terror, partly imaginary and partly justified. The story shows the growth of fear in the boy's mind.
   3. "Child Pioneer"--The plot revolves around the determination and superhuman endurance of a young boy who feels he must lead his brothers and sisters westward. Facing extreme hardship, the boy is an object of

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LESSON #2:

OBJECTIVES: To understand the abstract concept of courage as perceived by Aristotle in The Ethics.
To arrange literary characters on a scale which reveals their position in relation to the ideal virtue of courage, the extremes of cowardice and rashness, and to each other.
To compare definitions of the courageous man.

MATERIALS: Discussion outline.
"One Thing Not To Fear"

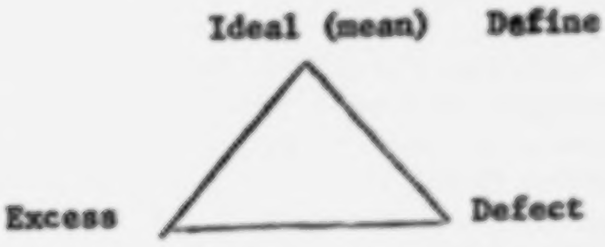
PROCEDURES:

A. To continue the process begun in Lesson #1, place the names of the characters from the short stories on the blackboard and ask the students to arrange them to show their relationship to one another in terms of courage.
   1. Which of the characters do you consider the most courageous?
   2. How would you place the other characters to show their relationship to the courageous ideal?

   The students may place the coward and the rash man in the same spatial relationship to the courageous man. Then it is necessary to compare the two to see if they differ from the courageous in the same way. As a result of this, the characters should be arranged on either side of the ideal, between courageous and rash, and courageous and cowardly. There may be some dispute as to the difference between the rash and the cowardly man. Encourage questioning of this kind. Allow the students to choose their own terms for the two extremes, if possible.

B. Once discussion has continued for some time, and confusion or deterioration of ideas has taken place, move on to the explanation of Aristotle's ethics through teacher-led discussion. The summary of Book III of the Ethics is presented here for the teacher. The outline is for the students and is to be distributed at this time.

   To begin the discussion, work from their scale on the board to Aristotle's philosophy of the Golden Mean. The discussion might proceed in this manner.
   1. Define the term ethics.
   2. Illustrate Aristotle's Golden Mean with the triangle diagram:



Define each of the terms used.

   3. Label the diagram according to the virtue of courage.
   4. Define the Brave Man, Rash Man, and Cowardly Man, giving examples.
   5. Have the class apply these definitions to the characters in the short stories.
   6. Explain the five misconceptions of courage enumerated by Aristotle.
   7. Call for class discussion of these five actions in terms of Aristotle's philosophy and in terms of their own beliefs.
   8. Discuss the concept of the end of any action.
   9. Summarize the main points of the discussion and review the vocabulary.

To evaluate the degree of understanding achieved by each student, administer a brief true - false test following discussion.

C. To provide another point of view on the question, "What is Courage?" have the students read "One Thing Not to Fear." Distribute the Study Guide along with the essay to direct their reading. Following a discussion of the study guide questions, ask the class to compare Pollock's essay to Aristotle's theory:

1. How is Pollock's definition of courage similar to Aristotle's? How do the two theories differ?
2. Would Aristotle agree with the examples given by Pollock? Why or why not?
3. Does the fact that the two writers lived in different societies at different times account for some of the disagreements?
4. Do all men agree in their definitions of courage?

D. At this point the students may want to investigate the definition of courage further. One activity they might find enlightening is the preparation of a questionnaire to administer to various people in an effort to discover some of the ideas society holds in relation to courage. The results could then be tabulated in whole class discussion, and then compared to Aristotle and Pollock. The questions formulated by the class would be of this nature:

1. Why is a man brave in the face of danger?
2. Is suicide the act of a courageous man or a coward? Why?
3. Should bravery motivated purely by a fear of punishment be considered courage? Why or why not?
4. Is a brave man ever afraid? Explain.
5. What is a coward?
6. Can a man ever be foolishly bold in the face of danger? How can we judge him foolish?

STUDY GUIDE: "ONE THING NOT TO FEAR"

Vocabulary: excruciatingly, superlative, subordination

1. What reasons did the mother have for conquering her fear?

2. What was the motivation behind the farmer's actions?

3. How did the mother define a brave man?

4. What qualities did the mother have to conquer her fear?

5. What statements in the essay contribute to Pollock's definition of courage? How does he define courage?

6. How do the examples of the riveter and the big-game hunter relate to this definition?

WORKSHEET: ARISTOTLE'S ETHICS

Excess	The Mean	Defect
Rashness	Courage	Cowardice
Self-Indulgence	Temperance	Insensibility
Prodigality	Liberality	Meanness
Vanity	Pride	Humility
	Ambition	
	Good Temper	
	Friendliness	

Acting Unjustly	Just Action	Being Unjustly Treated
(Having too much)	(Having proper amount)	(Having too little)

TERMS:

ETHICS:

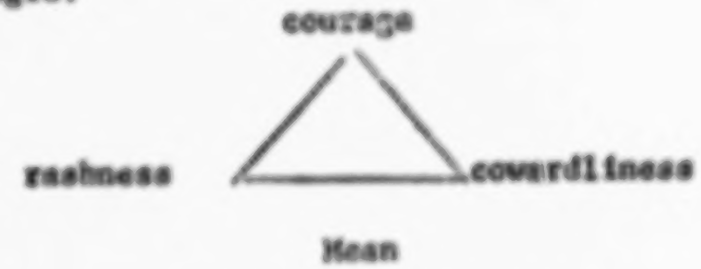
END:

MEAN:

EXCESS:

DEFECT:

Aristotle in his Ethics defines a code of behavior based on the seven virtues: Courage, Temperance, Liberality, Pride, Ambition, Good Temper, Friendliness. In the description of each he sets up criteria for distinguishing the mean (or ideal) of each virtue from its corresponding excess or deficiency. The mean is perceivable only in relation to its two extremes, the contrasting poles which define the middle. The mean, although it lies between the extremes, is itself an extreme which exists on a higher level and is therefore graphically illustrated as the apex of a triangle.



In the case of Courage, Aristotle describes the brave man, the cowardly man, and the rash man. He also classifies five actions which are commonly called courageous, but which are, because of motive, not courage.

All three degrees of the virtue Courage are identified as they stand in relation to the same object-matter--boldness and fear. One, rashness, exceeds the ideal combination of both boldness and fear. Another, cowardice, is deficient in boldness and exceeds in fear. The third, courage, is as it ought to be in relation to this object-matter.

The truly brave man fears those things which it is "right and noble to [illegible]." fear." He "stands up against fearful things as right reason directs with a view to what is honorable." Honor is the motive of a brave man's courage.

The rash man is one who does not know fear. He may be a braggart who seeks to imitate the brave man, but in the face of danger he becomes a mixture of rashness and cowardice--acting rashly and then proving unable to "withstand the fearful." The cowardly man has an excess of fear. He fears the wrong objects at the wrong time and for the wrong reasons. His fear incapacitates him in time of danger, or leads him to act in a foolish manner.

The rash man is often eager before danger occurs but when he is faced with a dangerous situation his eagerness may fall away. The brave man is "quiet and composed before danger" and "quick and sharp" in action. The coward lives in constant fear. On the battlefield the brave man may calmly go about his duties before the battle, without pretense or show, while the rash man may brag of his courage and of his defiance of danger while swaggering about the camp in a manner he believes to be characteristic of the truly brave. The coward will shiver and simper, or sit trembling in anticipation of the dangers he imagines lying ahead.

In addition to the preceding distinctions, Aristotle states that "dying to escape from poverty or pangs of love or anything simply painful is the act of a coward. Suicide braves the terrors of death not because it is honorable but to get out of reach of evil." He goes on to dispel other commonly held misconceptions of courage by enumerating five actions which, though often believed so, are not courageous in the sense which Aristotle has established. In the Ethics, Book III, they are discussed in descending order from that which is most like true courage, to that which is least.

The braving of danger motivated by fear of the penalties and disgrace of the laws against cowardice, and the desire for the dignities conferred on the brave, is related to courage, because it is motivated by a desire for honor and a fear of disgrace. A corollary of this action, though more cowardly than courageous, is the brave action performed under "compulsion of commanders." Since fear of the painful rather than desire for honor is the basis of such action, it is not true courage. The men who charge at the enemy because their captain has threatened to shoot the first man who turns back, are an example of this type of action.

The bravery of soldiers with superior strength, and with experience and skill in the field is not true courage. Their actions are motivated by a sense of superiority, and when the tables turn, and the enemy proves greater than their ability to meet him, they will often become cowards in retreat. The retreat proves their greater fear of death than of disgrace, and reveals an absence of honor.

Action motivated out of pure "Animal Spirit" is not a show of true courage, since it is lacking in "moral choice and proper motive," and caused simply by pain and mere spirit or physical energy. The brave man may be aided by animal spirit, but, in him, its use is directed by right reason and a sense of purpose.

The two remaining actions, commonly called courage, are least like the true virtue. Those who "act boldly in danger," because they have had great success in the past and have proved victorious over their foes, are not brave men. Those who act boldly out of ignorance of the true situation, who when they realize the danger flee in fear, are not brave men either, in the Aristotelian sense.

Aristotle, therefore, uses not absence of fear, but proper knowledge of what to fear, and the motivation of the honorable to define courage. He states that the "End and object of courage is pleasant," but that this end is often "obscured by painful circumstances." The brave man, thus, endures pain and suffering and even death out of a sense of honor. And death to the virtuous man is more painful because "for him it is best worthwhile to live."

TRUE - FALSE TEST: ARISTOTLE'S ETHICS

1. Suicide as an escape from the evil forces of the world is a courageous act.
2. Any action motivated by fear of simple pain cannot be courageous.
3. The brave man is never calm and composed in the absence of danger.
4. An action is judged courageous, rash, or cowardly by its motivation.
5. A brave man never possesses pure Animal Spirit.
6. Brave action arising from ignorance of the true danger is not courageous action.
7. A rash man will usually prove brave in the face of true danger.
8. Knowledge of what to fear and when to fear it is a quality of the brave man.
9. The rash man fears nothing.
10. The brave man fears nothing except death.

LESSON #3:

OBJECTIVES: To analyze the theme and character development of The Raid.
To apply Aristotle's theory of courage to The Raid.

MATERIALS: The Raid.

PROCEDURE:

A. Distribute copies of The Raid and the study guide questions to the class. Discuss the vocabulary before beginning the reading. Allow time in class to begin the assignment, and assign the remainder of the story according to the ability of the students.

B. If they need more guidance, do a small portion of the story each day for several days discussing the study guide questions in class following each assignment. If they are capable of handling the story all at once, assign the remainder as homework and discuss the entire work in class, taking as much time as necessary to fully develop the details and inferences suggested in the study guide. Allow time for the students to ask any questions which they themselves might have.

C. The analysis of the story should conclude with a synthesis of Tolstoy's view of courage as stated and implied in the story and a summary of the comparison possible between this story and Aristotle's theory of courage. This final discussion may lead into a composition assignment based on one of the following topics:

1. Tolstoy's philosophy of courage as expressed in The Raid.

2. An evaluation of Alanin, Rosenkranz, and the Captain in terms of Aristotle's definition of the Brave, the rash, and the cowardly man.

3. A comparison of Tolstoy's, the Captain's, and Aristotle's theory of courage.

STUDY GUIDE: "The Raid"
by Leo Tolstoy

Chapter 1, pp. 183-187 (Vocabulary: base motive, icon)

1. Who is telling this story? Do you think it is true? What literary technique is used?
2. In the introduction, Tolstoy questions why men kill. What motives does he finally state as possibilities?
3. Courage results from facing danger; danger offers choice. What two feelings determine the choice? Explain what Tolstoy meant by these choices.
4. Captain Khlopov does not pose any pretense about his dress. How do you know this? What does this reveal about his character?
5. Why does Captain Khlopov urge Tolstoy not to go on the raid?
6. Who does Tolstoy paraphrase when he questions the Captain about courage? How is this theory similar to Aristotle's?
7. The Captain states his belief of what a brave man is; explain his definition and give examples of it.
8. Why is Mrs. Khlopov mentioned in the story?
9. How does, "I have to serve in the army anyhow, and here I get double pay---quite a difference to a poor man." show the Captain's practical philosphy? What does this statement show us about his character?

Chapter 2, pp. 188-190

1. How does Tolstoy react to the "calm indifference" in the Captain's attitude? Is this the way Tolstoy expects a man, supposedly courageous, to act? How does this behavior pattern reinforce the Captain's concept of courage?
2. What impression does Alanin create? Is his appearance according to some idea that he might have as to how a courageous man should act?
3. Why does the Captain use youth as an excuse for his (Alanin's) eagerness for action?
4. Do you feel that the Captain is too pessimistic about the excitement and glamor involved in the raid with his statement, "What's there to be happy about?"

Chapter 3, pp. 190-192 (Vocabulary: instincts, casualness, avenge, saturnine)

1. Tolstoy developes the character of Rosenkranz in this chapter. Why does he go to such detail about this officer?
2. The remarks of others, incidents, and direct statements are used to build Rosenkranz's character. Explain how these techniques enable us to visualize Rosenkranz.
3. In the afterword, p. 221, Rosenkranz is referred to as the poseur. Explain what this means when applied to him.
4. On the basis of past incidents in Rosenkranz's life, do you feel that his character reveals or fails to reveal courage?

Chapter 4, pp. 193-194 (Vocabulary: incandescent, impregnated, naive, sarcasm, imminent)

1. Alanin is enthusiastic about the aspects of the forecoming conflict. Why? What does this show about his character?
2. "...all expressed a complete lack of concern for imminent danger." Is this a realistic attitude? How would you have acted?

Chapter 5, pp. 194-196 (Vocabulary: exalted, docility)

1. The general appears to be completely unconcerned with the approaching raid. Why? What effect would this have on his men?
2. Why did the general's "elegant indifference in the face of possible doom... thoroughly confuse my (Tolstoy's) theories about courage"?
3. What motives would the young lieutenant from another regiment have for wanting to go on the raid?
4. Explain: "To me, none of it made any sense." and apply it to the actions of various characters.

Chapter 6, pp. 197-199 (Vocabulary: immersed, retinue, discord, dissipated)

1. In this chapter, Tolstoy refers to the beautiful aspects of nature, i.e., "Nature breathed out peace and strength." He concludes with this statement: "Surely all these evil instincts should vanish in contact with nature--the most direct expression of beauty and goodness." What is the relation of this chapter to the rest of the story?
2. Draw a contrast of the nature of man and the nature described by Tolstoy.

Chapter 7, pp. 199-201 (Vocabulary: gesticulated, deployed)

1. Why was the Tartar's information as to the torches surprising to Tolstoy? Was he the only one with such a reaction?
2. Shamil, the Tartar's leader, was always surrounded by hundreds of men. Is this the courageous way to lead an army? Does the Captain's concept of courage apply to him?

Chapter 8, pp. 201-203

1. The battle description in this chapter is a naturalistic description, yet, does it seem real to you? Why or why not? Explain.
2. Tolstoy is the only one who sees to be affected by death. Why? What does this show about the character of the others, especially the general?
3. The futility of the skirmish is evident to Tolstoy. Find the lines that show this.

Chapter 9, pp. 204-206 (Vocabulary: flippant, implication, equanimity, detached)

1. "I was struck by the contrast between the flippant tone of the General's words and their grim implications." Explain what Tolstoy meant by this. Was the general justified in permitting the looting?
2. Tolstoy includes the old man left in the village to give an attitude towards the war and man's conflicts. What is it?
3. Why did Alanin break up the disturbance? How did this embarrass him? Does this add a new slant to his character?

Chapter 10, pp. 206-209 (Vocabulary: martial, superfluous, obsolete, unsheathed, ashen)

1. What time does this action take place?
2. Briefly, the actions of Rosenkranz, Alanin, and the Captain are sketched. How do these sketches add to or reinforce our concept of each character?
3. "He was the same as ever." How does this apply to the Captain's statement earlier that, "A brave man does what he has to do"?
4. Was Alanin acting without permission when he charged? Why did he do this?
5. Why did the old soldier call Alanin stupid when he said that Alanin wasn't afraid of anything? How does this fit with the paraphrase of Plato, "that brave is the man who fears not what should not be feared and fears what should"?

Chapter 11, pp. 209-210 (Vocabulary: complied)

1. Why would Tolstoy spend a chapter on Alanin's death? Did he die courageously?
2. Draw a scale of the Aristotelian Golden Mean Concept for Courage. (Rashness---Courage---Cowardice.) Place Alanin on this scale and justify doing so.

Chapter 12, pp. 210-211 (Vocabulary: translucent, azure)

1. Why did they consider the raid a success?
2. Did Tolstoy achieve the purpose he had intended to as stated in Chapter 1? How? Summarize his conclusions on courage.
3. Why didn't Tolstoy state at the end his concluding philosophy on courage? What technique did he use instead of this?

LESSON #4:

OBJECTIVES: To evaluate the courage of Socrates in *The Apology*.
To analyze the philosophy of Socrates in *The Apology*.
To compare the filmed and written versions of *The Apology*.
To compare *The Apology* with the other works in the unit in an effort to refine the definition of Courage.

MATERIALS: *The Apology*
"The Death of Socrates" (film)

PROCEDURES:

A. To prepare for viewing of the film, "The Death of Socrates," and the reading of *The Apology*, assign library reading of background material. List the topics for reading on the board, and arrange with the librarian, if possible, to make books on these topics available for the students:

1. Life of Socrates.
2. Greek legal system in the 4th Century B.C.
3. Life of Plato.
4. Sophists in 4-5th Century B.C.

The research on this material should be brief as it functions only as a basis for understanding the environment of Socrates' trial. Follow the reading with whole class discussion of the material.

B. Before beginning the film, present the class with a series of questions which will be discussed following the showing:

1. When does the trial of Socrates take place?
2. Of what is he accused?
3. What virtues does Socrates mention in the film?
4. How does Socrates see his life as a search for Truth?
5. Is Socrates courageous in his defense? In his life?
6. Which of the other virtues does he possess?

C. To further the analysis of courage in the trial of Socrates and to probe deeper in the philosophy of Socrates' life, distribute copies of *The Apology* along with the Study Guide sheet. Define the vocabulary words and allow time for the students to read through the Study Guide questions before beginning Plato's essay. Allow time in class to read aloud with the students all or part of *The Apology*. Stop frequently to discuss what has just been read, using the chalkboard to outline arguments or reasoning wherever the students have difficulty understanding. Perhaps the day's reading could be outlined on the board as it is read. The Study Guide questions may be discussed during the reading time, or at the end. Question 22 will involve extra time in class for adequate discussion. At this point, the situation in which Socrates was compelled to exemplify courage should be compared to the war situation of *The Raid*, and the individual situations of the short stories. From this discussion the students are led to see the types of circumstances which nurture displays of courage.

Sample Outline:
I. Promise to speak unornamented truth.
III. Names 2 accusers.
  A. Old accusers, over the years.
  B. Those who accuse now.
III. States accusation.

IV.

- A. Does not charge fees.
- B. Oracle from Delphi.
- C. Searching for wiser man .
- D. Searching to find men of great reputation.

V. Challenges Meletos.

- A. Single man cannot corrupt.
- B. Horse-trainer analogy.
- C. Bad corrupts those around it, therefore, Socrates would not risk evil by creating bad in those around him.
- D. Proves belief in gods through belief in spiritual things and therefore spirits.

VI. Attributes actions to will of the gods, whom he must obey and cautions men not to offend gods by condemning him.

VII. He who fights for the right must remain a private man and not become a public servant.

VIII. No relatives of listeners, or those who listened to Socrates have accused him of wrong-doing.

IX. Speaks against leniency towards exhibitionists and corruptors of the court.

X. Declares alternative penalty.

- A. Will not sentence himself for something bad.
- B. Rejects exile.

XI. Accepts death sentence.

- A. Discussion of death: nothingness or migration to another place.

STUDY GUIDE: THE APOLOGY
(The Defense of Socrates)
by Plato

Vocabulary: impetuous, calumny, disparage, suffice, affidavit, oracle, meaner, effrontery, extremity, impiety, depravity

1. What is the accusation against Socrates? From the Introductory Note, tell what the procedure for the trial was. (p. 423)
2. Is Socrates on the defensive or does he place his accusers and the court on the defensive? Support your answer with an explanation as to why you believe you are correct. (p. 424)
3. What is the merit or duty of the jurymen? of the orator? (p. 424)
4. Why does Socrates say that his accusers are of two kinds? What is the reason each of these kinds have accused him? Which will prove more dangerous? (p.425)
5. "The god in Delphi as witness to my wisdom." How did this god influence Socrates' purpose in life? What actions did Socrates take because of this god? (p. 427)
6. Others disliked Socrates' investigations because he claimed he was not wise and they considered themselves to be wise. Is this a natural human reaction? (p.427)
7. In searching for the oracles' meaning, what did Socrates find about those with the highest reputation? About those considered inferior? What was the fault he found with the poets? (p. 428)
8. Those who are cross-examined are angry with Socrates. Why? What is the truth of the matter? (p. 429)
9. How does the analogy with the horse and their trainers dispute Meletos' statement? Is this an effective analogy? (p. 431)
10. How does Socrates prove the falsity of being a bad influence on the youth? (p.431-2)
11. One of the accusations made is that he is an atheist. How is this proven false? (p. 433) Why does Socrates question Meletos? Would it not be more effective if he gave a profound speech in his defense? What does his questioning accomplish for him? for the court? for Meletos?
12. Why should man consider only if what he does is good, not bad, instead of other things including life and death? How does Achilles support this? (p. 434) What phrases from the movie, The Death of Socrates, paraphrase this idea?
13. Why is Socrates not afraid of the threat of death? Why will it not harm him? (p. 436)
14. Does Socrates believe that his life has had a divine purpose? Explain. (p. 437)
15. How does Socrates "honor" the court by not putting on an exhibition, which was customary, for his defense? (p. 440-441)
16. What three primary virtues are mentioned by Socrates in the film? Which one best exemplifies Socrates' behavior in The Apology?
17. What would your reaction be to Socrates' proposal for his just penalty, "free board in the town hall," if you were in the court? What was the logic behind his proposal? (p. 422)
18. Again crediting the Athenians, Socrates states that although they reject and find his beliefs and manner detestable, Athens is the only city in which he could live. Why? (p.443)
19. "No, gentlemen, the difficult thing is not to escape death, I think, but to escape wickedness--that is much more difficult, for that runs faster than death." Basing your explanation on Socrates' beliefs, interpret this quotation. How does Socrates' courage in facing death prove this to be true? (p. 444)
20. Why is "...plain to me that to die now and to be free from trouble was better for me," the best solution available to Socrates? For whom or to whom is Socrates apologizing? What is his apology? (p. 446)
21. What does Socrates request the court to do with his sons? Why?
22. How does Socrates in The Apology reveal himself to be a brave man in terms of Aristotle's definition?

LESSON #5:

OBJECTIVES: To state the problems of courageous action in politics.
To discover courageous action in the lives of individual politicians.
To compare the political situation to the other circumstances which involve courage.

MATERIALS: Profiles In Courage

PROCEDURES:

A. To begin the study of courage in politics, distribute Profiles In Courage along with the study guide.

B. To prepare for group work, read Part One, "Courage and Politics" aloud with the entire class, and discuss the Study Guide questions.

C. Divide the class into homogeneous groups, assigning each group to read one of the profiles and then discuss the man described in terms of Part One. The preceding study guide answers will help direct this discussion.

D. After each group has read and discussed one political figure, assign a time for each group to report to the entire class. Suggest a structure for the report, allowing students to develop their own plans where desired.

1. Summary of the politician's career.
2. Personal qualities of the political figure.
3. Great test or tests of courage.
4. Type of action performed: compromise or steadfastness.
5. Pressures which presented obstacles to the Senator's courageous course of action.

E. Following the group reports, conduct a class discussion centered around a comparison of the famous men in Profiles in Courage and Socrates.

1. How are the circumstances which give rise to courageous action in Profiles similar to the situation of Socrates in Greece?
2. How can you relate Socrates' comment on the public man versus the private man to the men in Profiles?
3. How would Socrates answer Kennedy's analysis of the pressures of political life? Would he feel that lack of courage was justified by these pressures?

F. At this point in the unit, there is an opportunity for the class to organize and conduct a debate. The debate should focus on the problems of courage in politics and ramify into more general areas of modern life. The point of debate can be stated thus:

> Resolved that a virtuous man will stand firm for his principles rather than compromise.

After re-forming the class into homogeneous groups, choose the pro and con sides by lot or by choice of the group leaders. Once the groups have chosen a side, allow time in class for preparation of an opening statement, formulation of proof, and anticipation of opposition's argument. Work with the groups as they organize their material, reminding them that although Profiles is the inspiration for the debate, they may also use information from Aristotle, Plato and the other readings.

G. Once the groups have formulated and recorded their ideas, ask each group to elect one or two (depending on the size of the groups) members to form part of the debating team for their side. Arrange for the debate team members of the pro and con sides to meet, combine the ideas from each of their original groups, and formulate the final plan for their argument.

H. To organize the debate, follow a less formalized plan than dictated in strict debate rules. The following plan is one example of how the debate might be organized.

1. Choose a moderator from the class to keep the time limits, call team members to speak, and maintain order.
2. Begin with a five minute opening statement of premises by each side. This introductory speech may be made by one member of the team, or several. Choose the opening side by lot.
3. Beginning with the opening side, and, alternating sides for the remainder of the debate, start the rebuttal. Each side presents a question or directs a statement to the other side. The opposition is then given time to answer. The moderator may choose one member of the team to answer the challenge as the members indicate their desire to present the reply by a show of hands. The teams should have prepared several questions for the other side prior to beginning the debate. They should also have decided which team members will present which questions, thus allowing them time to phrase their questions adequately.
4. Once the debate has continued for some time, the moderator can end it by calling for questions from the class, thus allowing each student more direct involvement in the argument. The students must address their question to a specific side, and the moderator will choose a team member to reply.
5. Since the students want to have their debating scored, and a winning side declared, it is a good idea to have a panel of judges, made up of other teachers or students from other classes. The judges should decide how they will score points and inform the participants before the debate. After meeting to tabulate scores and combine written comments, the judges should present their decision to the class. This also gives the student a chance to evaluate his own performance through presenting him with critical commentary.

STUDY GUIDE: "Courage and Politics" - Profiles in Courage

1. What aspects of the eight Senator's lives will Kennedy present in the book?
2. What is the first pressure which "discourages acts of political courage"? How does it affect a Senator's political conscience?
3. How does Kennedy justify compromise in politics?
4. How is party unity related to the first pressure?
5. How does the desire to be re-elected bring pressure to bear on a Senator?
6. What is "the third and most significant source of pressures"?
   a. What is a Senator's constituency?
   b. What are interest groups and economic blocs?
   c. How do (a) and (b) try to influence a Senator's course of action?
7. How do each of these obligations present problems of responsibility to a Senator?
   a. state
   b. section of the country
   c. party
   d. constituents
8. What questions arise for a U. S. Senator as both representative of his State and member of the national government?
9. Why does Kennedy present all the problems and pressures of a United States Senator before he begins the stories of the 8 political figures he has chosen? As you read, apply what is presented in part one of the story to the individual Senator's career.

LESSON #6:

OBJECTIVES: To write an extended definition of courage.
To synthesize the major concepts of the unit.

MATERIALS: None

PROCEDURES:

A. Discuss with the class the basic concepts which underlie the readings in the unit: motivation, situation, and conflict.

List each of the terms on the board one at a time and discuss their meaning in a general sense before considering their expression in specific stories and essays.

1. Motivation
   a. What does the verb "to motivate" mean?
   b. How does the addition of the -tion suffix change the word?
   c. How is motivation related to action?
   d. How did Aristotle relate motivation to courage?
   e. Can the identical action have different motivations? Give an example.
   f. How can an author reveal the motivation behind his characters' actions?
2. Situation or circumstances.
   a. What does the situation surrounding any action include?
   b. How is situation related to action?
   c. Can the same action be correct in one situation and incorrect in another? Give examples.
   d. How is situation important in analyzing and understanding problems which involve courage?
3. Conflict.
   a. What possible meanings does conflict have?
   b. What does a conflict consist of?
   c. What are the most common types of conflicts? (Man vs. man; man vs. himself; man vs. nature)
   d. Why is conflict an essential part of literature?
   e. How does conflict relate to the study of courage?
   f. Can there be courage without conflict?

B. To clarify the importance of these three concepts in the study of literature examine them in terms of several readings from the unit, such as "Child Pioneer," and Aristotle's Ethics.

1. What is the motivation behind John's determination to travel West?
2. In what situation did John find himself in the story?
3. What did John have to struggle against to reach his goal? In what type of conflict was he involved?
4. Considering the situation and the conflict, what other courses of action could John have taken? What motivations lie behind the alternatives?
5. In terms of conflict, situation and motivation, would you judge John foolhardy or courageous? Support your answer.

Ethics

1. What motivation does Aristotle think is proper to an act of courage?
2. What motivations are not the motivations of a truly just man? (Fear of simple pain; fear of death; ignorance)
3. What role does fear play in a conflict according to Aristotle?
4. What situations produce courageous men? What situations produce an action similar to courage, but which is not true courage?

C. To prepare further for the writing of an extended definition of courage, list the stories and essays read thus far in the unit on the board. Review the main characters and the courage or lack of courage exemplified in each. Also discuss them in terms of motivation, conflict, and situation.

D. Before beginning the outline and rough copy of the composition assignment, discuss with the students the steps to formulating their definition.
   1. Consider their view of courage at the beginning of the unit.
   2. Analyze the importance of courage in the heroic character.
   3. Review the theories of courage expressed by various writers, accepting ideas which seem plausible, and rejecting those ideas which seem erroneous.
   4. Develop proof from stories, essays, and personal experience which supports their definition of courage.

E. Have the students outline their paper, stating their definition and arranging the order of proof and example. Check the outlines before allowing students to begin their rough copies.

F. After the rough copies have been written, divide the students in groups and have the group members read each others papers, discuss the ideas presented, and offer criticism of both content and organization. Once the group discussions have finished, the students may begin their final copies.

G. Ditto the final papers after they have been corrected and graded, and distribute copies to each of the students. Class time may then be spent in reading and discussing various essays, thus providing an opportunity for each student to evaluate and enlarge his theory of courage at this point in the unit.

LESSON #7:

OBJECTIVES: To analyze short works in prose and poetry with emphasis in terms of the unit theme.

MATERIALS: Poetry:
"Courage" I
"If" III
"The Man He Killed" II
"An Irish Airman Forsees His Death" I
"Gunga Din" II
"Inevitable" III
Short Stories:
"Leiningen Versus the Ants" III
"The Valiant" I
"A Toast to Captain Jerk" I
"Truth and Consequences" II
Essays:
Death In The Afternoon, Chapter 6, excerpt. III
"The Neglected Art of . . .Being Different" II
"The Fifty-First Dragon" I

PROCEDURES:

A. To provide for independent analysis of short prose and poetry, divide the class into homogeneous groups and give each group a list of the materials for this lesson. Ask each group to choose one poem, one short story, and one essay for analysis. After reading each selection the group is to discuss it in terms of the unit concepts. The brief study guides should be used to stimulate ideas, but are not to be considered a complete analysis of the work. This is for the students to do on their own. The teacher should circulate among the groups giving help wherever necessary.
B. After the groups have completed their analysis, each student is to choose one of the selections from the group work and write a short critique. Students working on the same selection may meet together to combine their ideas and discuss the organization of their papers.
C. To prepare for writing, review organizational techniques with the class.
   1. Choose a topic to provide a focus for analysis of the work.
   2. State the topic carefully and evaluate everything in the paper in terms of its application to the topic.
   3. Write an introductory paragraph and a summary of the story, sufficient to give the reader enough information to understand the rest of the analysis.
   4. Organize paragraphs so that they contain one central idea and arrange them in logical order.
   5. Outline the remainder of the paper and choose quotations from the work to include as supporting proof.

STUDY GUIDE: "Inevitable"

1. Who is the speaker? What is the situation of the poem?
2. How does the dying man react to his death? Is he being courageous? Explain.
3. How does the friend react?
4. Which of the two people seems to fear death the most?

STUDY GUIDE: "If"

1. What qualities does Kipling attribute to the mature person?
2. Which of the personal qualities which Kipling lists apply to the men discussed in Profiles in Courage?
3. Which of Kipling's lines are similar to ideas in Aristotle's Ethics?

4. Which of the qualities listed apply to Socrates?
5. Which other characters we have read about possess or lack the specific qualities listed by Socrates? Explain.

STUDY GUIDE: "Courage"

1. Who are the two speakers in the poem?
2. What does the cat represent? Is this courage? Explain.
3. How is "one white flower in a fire-swept land" courageous?
4. On a more abstract level, what could the flower and its surroundings represent?

STUDY GUIDE: "The Valiant"

1. With what is the main character in conflict?
2. What is the motivation behind his refusal to reveal his identity? Is it a noble or selfish reason?
3. Which incidents in the play did the author use to help you build a picture of the main character? Using these incidents, how would you describe him?
4. How does the Shakespearian quotation from which the title comes apply to the main character?

STUDY GUIDE: Death in the Afternoon

1. How does Hemingway explain the difference in attitude of the banderillero, the picador, and the matador?
2. According to this excerpt, how do the bullfighters differ in their courage?
3. How does Hemingway relate fear to the other feelings of the matador?
4. What are the motivations behind a bullfighter? Which of these are noble?

STUDY GUIDE: "The Neglected Art of Being Different"

1. What is the fear which accompanies being a non-conformist? Why are people afraid to be different?
2. What specific examples of non-conformity does the author give? Which of these are voluntary?
3. What attitude on the part of "different" people offends those around them most?
4. Why does it take courage to be different?
5. How can you summarize the main points in this essay?

STUDY GUIDE: "The Man He Killed"

1. What do the two men have in common?
2. Is the motive for killing in this poem a noble motive that shows courage on the part of the soldier? Explain.
3. What modern philosophy toward war does this poem reveal? How does this attitude differ from the Greek and Medieval attitude toward war?

STUDY GUIDE: "Leiningen Versus the Ants"

1. What is the conflict in the story?
2. When does Leiningen first begin to feel fear? What is the effect of this upon the reader?
3. What are the three methods Leiningen uses to repell the ants?
4. What qualities does Leiningen possess?
5. What motivates him to defeat the ants? Is his motivation noble?

STUDY GUIDE: "A Toast to Captain Jerk"

1. How has Mona's career influenced her life and actions?
2. Is she a courageous person in the story, or is there a better way to describe her personality? Explain.
3. What is the conflict between Tracy and Mona?
4. In what situation does the actual story take place?
5. What changes in attitude and action occur in Tracy's character before and during the story? What will happen during the story? What will happen to him after the story? Support your answer.
6. Is Tracy's search for reality a continuation of glamour or is it a courageous search for a noble purpose?

STUDY GUIDE: "Truth and Consequences"

1. Does Charles have a vacation? What clues to his sincerity of purpose does the author give before Charles tells his story to the girl?
2. Is his mother wrong in trying to influence his way of life to be what she believes is right? What personal motives does she have for making her son a priest?
3. What decision do you think Charles will make concerning the future? What would be a courageous course of action? Why?
4. Is the girl honest with herself? Why does her truthfulness disturb the boy?
5. Does she show elements of courage because of her attitude?

STUDY GUIDE: "An Irish Airman Forsees His Death"

1. What is the situation in which the speaker finds himself? What is the airman's attitude toward the enemy? What is his attitude toward the people he is defending?
2. Why is he engaged in combat, sacrificing his life?
3. Was his motivation noble? Was his action courageous?
4. Would Aristotle consider the airman courageous?

STUDY GUIDE: "Gunga Din"

1. What is the situation in the poem?
2. Who is Gunga Din? What is his job?
3. From who's point of view do we see Gunga Din? What does the speaker say about Gunga Din and fear?
4. How did the troops treat Gunga Din when he lived? How did they feel about him? How does the last line reveal their attitutde?
5. What do you suppose motivated Gunga Din? Was he a courageous man? Explain.

STUDY GUIDE: "The Fifty-First Dragon"

1. Is the attitude of the writer serious or comic? What statements reveal his attitude?
2. Is the language all appropriate to the Middle Ages? What connection does the language force you to make?
3. What kind of a person is Gawaine? How does the principal hope to improve Gawaine's character?
4. Why did the principal give Gawaine a "magic word"? What was its real value to Gawaine?
5. What happened to Gawaine when he found out the word was not really magic? What other course of action was open to him? With what impression of Gawaine is the reader left?
6. What was the author's reason for writing this essay? What meaning can you get if you read it as a symbolic essay?
7. What does this essay say about Courage?

LESSON #8

OBJECTIVES: To analyze a long literary work with emphasis on the theme of courage.
To gain independence in the reading and understanding of the novel.
To write a critique of a novel.

MATERIALS: Death Be Not Proud
The Bridge Over The River Kwai

PROCEDURES:

A. Since this is the last whole class reading in the unit, the students are expected to work independently of the teacher as much as possible. Study questions are provided to guide reading and group discussion. The selections chosen for this step in the unit are only moderately difficult, and of high interest to the students. Distribute the books and study guides to the class and state a date on which the reading and discussion of the novel are to be finished.

B. Divide the class into homogeneous groups, appointing chairmen for each group who must report to you on group progress. Ask the groups to formulate a time schedule of reading and discussion so that they finish by the deadline previously set, or sooner. If the groups finish at different times, conduct the discussion of the composition with each group individually. If they finish at the same time, schedule the discussion as a whole class activity. Circulate among the groups as they hold discussion to evaluate and give advice.

C. Before formulating topics for the critique, review key points in the study guide with the students in order to evaluate their understanding of the novels. (A test may be substituted for the oral discussion.) Begin the discussion of topics by asking for suggestions from the class of ideas presented in the novel which might be used as the theme of a paper. List the suggestions on the board and add any that the students may have overlooked.

1. Possible topics for Death Be Not Proud:
   a. The development of Johnny's attitude toward his affliction.
   b. Gunther's purpose in writing Death Be Not Proud.
   c. A comparison of Francis and John Gunther and their effect on Johnny.
   d. The attitude of Johnny's parents toward their son's affliction.
   e. The psychology of people facing death.
   f. The courage of John Gunther, Jr., as revealed in speech, thoughts, and actions.
   g. John Gunther, Jr's philosophy and how it supported him during his illness.
   h. A character sketch of Johnny.

2. Possible topics for The Bridge Over The River Kwai:
   a. The development of Joyce's attitude toward the bridge. Take into consideration his life before entering the war and his determination to destroy the bridge.
   b. Compare Captain Klophov in The Raid to Colonel Nicholson in regards to their sense of duty and concept of courage.
   c. In the novel, Boulle remarks on the differences and similarities between the British and Japanese philosophies. Compare the two points of view as seen by Clipton at the beginning of the story, and as it is manifested in the designing and building of the bridge.
   d. Besides the physical survival in the book, what important moral problems is the author concerned with? "Looking at it like that, perhaps the 'result' may have no meaning at all--it's only the intrinsic quality of the effort that counts."

e. A character sketch of Nicholson.
    a) Physical appearance.
    b) Personality.
    c) Personal views.
    d) Emotional stability.

D. The critique is an individual assignment and therefore each student is to choose the topic he wishes to work with, or formulate one of his own. Once the topics have been decided upon, discuss organization. Since the students have all had work on writing a composition, a brief review of major points should be sufficient. Any specific composition problems of a particular student may be worked with in individual conferences held during the writing of the paper.

Composition Reminders:

1. Outline.
2. Test logical order of major points.
3. Stick to the topic.
4. Write an introductory paragraph.
5. State the topic clearly at the beginning of the paper.
6. Support all major points with proof from the novel or class discussion.
7. Write for a specific audience.
8. Check length and organization of paragraphs.
9. Proof read for mechanical errors of spelling, punctuation, and sentence structure.

E. After the students have completed outlines and rough copies, which are checked by you and/or other class members, let them begin the final compositions. The completed analysis may be reproduced on dittoes for the whole class to read and discuss.

STUDY GUIDE: The Bridge Over The River Kwai
by Pierre Boulle

PART ONE
Chapter I

Vocabulary: blatant, irreproachable, sterling

1. Does Major Clipton think that the Japanese and the British are basically different?
2. What is "saving face"?
3. Where does the story take place? Why are the British and Japanese there?
4. How is Colonel Nicholson's personality and physical appearance described by Clipton?
5. Give examples of Colonel Nicholson's high regard for "discipline."

Chapter II

Vocabulary: demoralized

1. Under what conditions were the prisoners living in Siam?
2. Who was the Japanese officer in command on the River Kwai camp?

Chapter III

Vocabulary: grotesque

1. Which of Colonel Saito's orders did Colonel Nicholson protest and why?
2. a. How does the author describe Saito making his speech?
   b. What does he see as the reasons behind the Japanese's words?

Chapter IV

Vocabulary: unwarranted

1. What are Saito's reactions to Nicholson's presentation of Manual of Military Law?
2. How does Clipton's presence affect Saito's planned course of action?
3. Why doesn't Saito dismiss his men?
4. Was Nicholson acting rashly when he refused to tell the soldiers to go back to work? What motivated his actions?

Chapter V

Vocabulary: deterioration

1. In the conflict between the two officers, why won't either one give in? How does this tie in with Clipton's thoughts in Chapter I?
2. What kind of survival is Nicholson fighting for? Saito?
3. What kind of survival are the British soldiers fighting for? With what are they in conflict?
4. Saito and Nicholson force each other to appear courageous, rash, or cowardly. Select one and explain how it applies to Saito and then select one for Nicholson. Relate your answer to the action of the enemy leader.

Chapter VI

Vocabulary: palpably, benevolence

1. What finally forces Saito to give in?
2. How did Nicholson's men help bring about Saito's surrender?

Chapter VII

1. How does Nicholson react to the sabotage of his men on the bridge project?
2. Why does Nicholson want to build the bridge for the enemy?

PART TWO

Chapter VIII

Vocabulary: reluctant, unorthodox

1. To what place does the scene shift?
2. What characters are introduced?
3. a. What kind of outfit is Force 316?
   b. How is the Intelligence Service related to operations of Force 316?
4. What assignment is Major Shears given?

Chapter IX

Vocabulary: quagmire, embankment

1. What natural and human problems face the British now as they attempt to build the bridge?
2. What important consideration have the British officers lost sight of in their determined effort to build a good bridge? "It'll never stand up, sir. I'm absolutely ashamed to be taking part in such sabotage." (Reeves)
3. Does Reeve's concern for this project tell anything about his nature?

Chapter X

Vocabulary: assent, candidly

1. What specific recommendations does Colonel Nicholson present to the Japanese?
2. In what position does Colonel Saito find himself in the project?
3. What has happened to the Japanese-British conflict?
4. What motivations are behind Nicholson's presenting recommendations to the Japanese? Are these the motivations of an honorable man?

Chapter XI

Vocabulary

1. How do the East and West differ on what they consider a bridge?
2. What was Reeve's occupation before the war?
3. What gives you an idea of whether he liked his work or not?

Chapter XII

Vocabulary: obsession, provoked

1. What third member has been added to the Force 316 team?
2. Where have the three men set up their headquarters?
3. What had been Joyce's job before the army?
4. Why do the men choose the River Kwai bridge?

Chapter XIII

Vocabulary: morale

1. a) What man vs. man conflict is the author setting up in Part II?
   b) What is ironic about this conflict?
2. a) What does the bridge in construction symbolize for Nicholson?
   b) What important fact is he again overlooking?

PART THREE

Chapter XIV

Vocabulary: arduous, annihilation

1. How is the Force 316 attitude toward the bridge becoming similar to the attitude of the British who are building it?
2. What is ironic about Joyce's opinion of his countrymen working on the bridge?

Chapter XV

Vocabulary: reconnaissance

1. a) What natural conditions did Joyce have to struggle against on his trip to the bridge site?
   b) What helped him survive?

Chapter XVI

Vocabulary: exultant, appalling, overwrought

1. What is the author doing with the time sequence in Joyce's account of his reconnaissance?
2. a) How does he describe the British prisioners?
   b) How does his judgment of the prisoners differ from Nicholson's?
3. a) What similar episode earlier in the book can you compare to Joyce's careful plans to destroy the bridge?
   b) How does this increase the struggle in the man vs. man conflict?

Chapter XVII

1. Are the prisoners worried about their own physical survival? Explain.
2. What struggle is most important to the men in the prison camp?
3. Nicholson's anxiety to finish the bridge caused him to follow a rash course of action. List several incidents that might be considered rash.

PART FOUR

Chapter XVIII

Vocabulary: initiative, detonator

1. How does Force 316 split up its operations?
2. What action does Warden decide to take on his own?

Chapter XIX

Vocabulary: partisan, derelict

1. How does Shears describe Joyce's civilian job?

Chapter XX

Vocabulary: succumbed

1. a) How does the river present a problem for Force 316?
   b) How do they manage to survive its force?

Chapter XXI

1. How does the river present a further obstacle?

Chapter XXII

Vocabulary: artifice, hallucination

1. Judging by the visions of his past life that go through his head, what does destruction of the bridge mean to Joyce?
2. a) What does Joyce see as his course of action if the electric wire is discovered?
   b) Why does this worry him?
3. What kind of a survival struggle does Joyce face in his mind?

Chapter XXIII

Vocabulary: ordained, imposed, adversity

1. a) From the point of view of his men, how did Nicholson justify his determination to build a bridge?
   b) What moral problem is involved here?
2. a) Who discovers the Force 316 sabotage?
   b) Does he accurately realize the situation?

Chapter XXIV

Vocabulary: incoherent

1. What further complicates Joyce's necessary course of action?

Chapter XXV

Vocabulary: extravagant, sanctimonious

1. What mistake had Joyce made that cost him his life, according to Warden?
2. How does the conflict finally resolve itself?

STUDY GUIDE: Death Be Not Proud

by John Gunther

Forward

Vocabulary: euphemism, eulogy, bereaved, procrastinator, prowess

1. Read carefully the paragraph on pages six and seven beginning "Johnny's first explorations..." What type of pictures did John draw? What might these pictures tell you about him? Explain the last sentence.
2. What were John's many interests? Which did he enjoy the most?
3. Explain John's two remarks, "No--sufficient unto the day is the evil thereof" and "Only if they're not too recent--the past is tolerable if remote enough," in terms of what you think he meant.
4. After reading the Forward, write a short character sketch of John Gunther, Jr.

Chapter #1

Vocabulary: acuity, averted, neurology, citadel, pathologist

1. What were Johnny's reactions to his illness?
2. What was John's attitude about prayer? Can you explain what he means in the prayer he wrote?
3. Does Johnny know he has cancer? Describe Johnny's attitude at the end of Chapter 1.

Chapter #2

Vocabulary:
radiologist
gramophone
analogy
heterogeneous
vehemently
euthanasia
veracity
philosophy
onerous
orthodox
heterodoxy

1. Explain John's father's statement, "His good humor was equaled only by his courage."
2. Who was Beethoven? Who was Milton? Why are their afflictions mentioned in connection with John's brain tumor?

Chapter #3

1. Expand the idea on page 108 that the pattern of Johnny's illness was symbolic of the conflict and torture of the external world.
2. This chapter shows the courage of many people: Johnny, Jr., Johnny, Sr., Francis, and many doctors. What is the courage displayed by these people?

Chapter #4

Vocabulary: amnesia

1. What, briefly, were John's reasons for wanting to enter Harvard?

Chapter #5

1. Johnny seems to do many things because of pride (like fixing his belt and tying his shoelaces). Are pride and courage intertwined? Can one ever be the result of the other? Explain.
2. Does Johnny seem to anticipate his death? What actions show it?
3. Explain the line "All the doctors!--helpless flies now, climbing across the granite face of death."

Chapter #6

1. For what does John Gunther, Sr., want Johnny remembered? Explain. Can you give examples of this courage?

LESSON #9: Bibliography

OBJECTIVES: To read and analyze a novel for its illumination of the unit concepts.
To write an analysis of a novel.

MATERIALS: Bibliography

PROCEDURES:

A. Distribute the bibliography to the students and discuss the selections with them giving information about the story wherever possible. If possible, take the students to the library to help them make their selections.
B. To provide an opportunity for the students to look over their choices, and to focus their attention on the concepts for which they are reading, spend the first day reading in class. Use the last five minutes of the period to have the students list topics which they think may be developed in their reading, anticipating possible subjects for a theme about an aspect of courage as it is presented in the book.
C. To help the students develop an assignment that will be interesting and challenging, plan several days of reading time in class, after they have had time to get well into the book, to confer with each student individually about his book and help him plan a topic around which to center his report. Use the development of compositions on Death Be Not Proud as a model for the whole class to follow.

COURAGE: A Bibliography for Individual Reading

Allen	Make Way for the Brave
Alton	Gridiron Courage
Bagnold	National Velvet
Bishop	Fighting Father Duffy
Bronte	Jane Eyre
Buck	The Good Earth
Burgess	Inn of the Sixth Happiness
	Small Woman
	Who Walk Alone
Campanella	It's Good to Be Alive
Canfield	The Kingdom Within
Chambers	A Doctor Alone
Chevigny	My Eyes Have a Cold Nose
Conrad	Lord Jim
	Victory
Cooper	The Spy
Crane	The Red Badge of Courage
Daringer	Mary Montgomery, Rebel
Defoe	Robinson Crusoe
De Hartog	The Inspector
Dickens	A Tale of Two Cities
Drury	Advise and Consent
Floherty	Men Without Fear
	The Courage and the Glory
Frank	Diary of a Young Girl
Freedman	Mrs. Mike
Gibson	I Always Wanted to Be Somebody
Gladd	Galleys East
Gollomb	Albert Schweitzer
Gunther	Death Be Not Proud
Hale	First Woman Editor
Hawthorne	The Scarlet Letter
Hemingway	For Whom the Bell Tolls
	The Killers
	The Old Man and the Sea
Heyerdahl	Kon-Tiki
Hulme	The Nun's Story
Ibsen	A Doll's House
Johnson	Courage Wins
Keller	Story of My Life
	Teacher
Kennedy	Profiles in Courage

Kipling	Captains Courageous
Lathom	This Dear-Bought Land
Lee	To Kill a Mockingbird
Lewis	Arrowsmith
Lindbergh	We
London	The Call of the Wild
Lord	A Night to Remember
MacLean	Guns of Navarone
	Night Without End
	South by Java Head
Marshall	I Can Jump Puddles
Mehta	Face to Face
Michener	Bridge at Andau
	Bridges of Toko-Ri
Miller	The Crucible
Mitchell	Gone with the Wind
Nichols	Wings for Life
Noble	The Doctor Who Dared
Nolan	Florence Nightingale
Paton	Cry the Beloved Country
Rand	The Fountainhead
Rankin	The Man Who Rode the Thunder
Remarque	All Quiet on the Western Front
Richter	Light in the Forest
Roos	Man of Molokai
Shaw	St. Joan
	The Doctor's Dilemma
Stump	Champions Against Odds
Tregaskis	Guadalcanal Diary
Uris	Exodus
Viscardi	A Laughter in the Lonely Night
Wallace	Ben-Hur
Webb	Mark Toyman's Inheritance
	Matt Tyler's Chronicle
Welch	Escape from France
Wren	Beau Geste

THE EUCLID ENGLISH DEMONSTRATION CENTER

PROJECT ENGLISH MATERIALS

A UNIT ON COMING OF AGE
Eighth Grade Average Curriculum

RELATED UNITS:
Characterization (8)

Distributed by

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Office of the Superintendent

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TEACHING THE UNIT

Teachers who wish to use this unit as a basis for teaching English should be familiar with adolescent psychology, or read a book or two on this subject before the unit is taught. This reading will familiarize the teacher with most of the concepts that will emerge from the study.

The unit is introduced by having the students conduct a survey in which they get definitions of maturity from as many people as possible. The survey points out wide differences in opinion. Using the definitions of the survey as a guide, the students research the words maturity, puberty, and adolescence, and develop a working knowledge of these terms.

After students have started to become familiar with the language that will be used in the unit through the survey and the library work, they begin to read a series of short stories, first as a class, then in groups, and finally by themselves, in which they apply the concepts of the unit. Their main concern is with character development and the implied definition of maturity that an author exhibits in his writings.

Following the short stories the students read several plays. Again they apply the same concepts, but they also deal with the play as a literary form.

The core novel, read after the plays, is analyzed by whole class discussion, small group discussion and writing, and by individual writing. The study of the core novel helps the students gain the ability to deal with a long piece of fiction by themselves. The individual reading and analysis of a second novel follows a paper in which the students write a short story which centers around some incident in their own lives which they feel was important in their growth toward maturity.

In the final activity of the unit the students write an extended definition of maturity following an outline made in class, thus synthesizing the ideas developed throughout the unit.

MATERIALS

ESSAY:

Amos, Campbell, "Adolescence" (Student composition)

NOVEL:

Forbes, Ester, *Johnny Tremain*, Houghton Mifflin Company.

PLAYS:

Eastman, Fred, "Bread", *Adventures in Reading*, Ross, Jacob M., and Blanche Jennings Thompson, Harcourt, Brace and Company, New York, 1948.

Lawrence, Jerome and Lee, Robert, "Inside a Kid's Head", *Adventures for Readers*, Jacob M. Ross, Blanche Jennings Thompson, Third Edition 1949, New York Harcourt, Brace and Company, Chicago.

McCullers, Carson, *The Member of the Wedding*, New Directions, New York.

SHORT STORIES

Forbes, Kathryn, "Mama and the Graduation Present", *Good Times Through Literature*, Robert C. Pooley and others, Scott, Foresman and Company, New York, 1956.

Headley, Elizabeth, "Brace Yourself", *Good Times Through Literature*.

Hutchinson, Dwight, "A Girl Likes to Be Liked", *Good Times Through Literature*.

Kotkov, Norman, "Joey's Ball", *Good Times Through Literature*.

Lardner, Ring, "I Can't Breathe", *Twenty Grand Short Stories*, Ernestine Jaggard, Bantam Pathfinder Editions, 1947.

Medary, Marjorie, "Printer's Pie", *Windows on the World*, David H. Russell and Mary Agnella Gunn, Ginn and Company, 1953.

Shaw, Irwin, "Strawberry Ice Cream Soda", *Twenty Grand Short Stories*.

Steffens, Lincoln, "I Get a Colt to Break In", *Good Times Through Literature*.

Street, James, "Weep No More, My Lady", *Windows on the World*.

Thomson, Thomas Barclay, "A Fight He Could Not Win", *Good Times Through Literature*.

LESSON #1: SURVEY

OBJECTIVES: To formulate a class concept of maturity applicable to literature.
To recognize the nature of and criteria for maturity as held by our society.

MATERIALS: None

PROCEDURES:

A. Several days before the start of the unit, discuss with the class the problems of growing up and the types of maturity.

B. Have the students design a questionnaire that will focus on the nature of maturity. The questionnaire might take the form included here:
   1. What elements are present in individuals that you consider to be mature?
   2. During what approximate age does one become most aware of the problem of maturation?
   3. What is the nature of maturity
      a. as viewed by students?
      b. as viewed by parents?
      c. as viewed by professional personnel?
   4. In what ways does a person become mature?
   5. List the definitions of maturity received from the survey and tell the occupation of the person interviewed.

C. To gain a variety of opinions, have the class interview people from a variety of occupations and interests.

D. From the results of the survey, discuss the social, physical, psychological, intellectual, etc. views of maturity by listing the results of the survey on the board. Each definition for maturity should be examined for its adequacies and for its similarities to and differences from the other definitions.

E. Formulate a class definition of maturity that will be applicable to literature by copying the definitions, revised, that seem to be the most comprehensive.

LESSON #2:

OBJECTIVES: To define puberty, adolescence and maturation through reading and discussion.
To recognize the great range in meaning that a word like maturity has.
To analyze in writing the assumptions about maturity implied in specific situations.

MATERIALS: Bibliography

PROCEDURES:

A. To insure that the students understand three words that they will frequently encounter in their reading write the words puberty, adolescence and maturation on the blackboard. Ask the class whether anyone can define any of the words. As students respond write all their comments below the word referred to. When the students have said all they can, ask them where they might get a better understanding of these words. They cannot use the dictionary. If the students have trouble suggesting other sources mention to them the use of encyclopedias and books on child growth, psychology, the family, etc. Tell them that these books will supply them with a detailed definition that uses a great number of examples.

B. Before taking the students to the library divide them into four groups. Tell them that each group will be responsible for one word. Assign the words puberty, maturation (maturity), adolescence, and teen-age to the groups, and remind them that they will be expected to report to the class on the meaning of their words, with examples.

C. Take the students to the library and allow them a day or two of free reading time. The reading should be in books from the bibliography and any other books on maturity. Tell them that they should begin their reading by finding some general explanation of adolescence or maturity.
As the students pursue their research, aid each group in structuring its presentation so that the subject will be adequately covered, the material will be well organized, and the work load will be equitably divided.

D. After the students have had sufficient time to read on their own, present to them problems such as the following:
1. Select one topic and discuss it, using as much information from your reading as possible.
2. Support your position in a written composition, explaining each point that you make.
3. What kind of maturity are involved in each of the following:
    a. At junior high dances, boys stand around in groups and seldom dance; at high school dances, boys dance with their dates.
    b. Legislation is before the Ohio government to change the minimum driving age from sixteen to eighteen.
    c. Until you are twenty-one, you cannot marry without your parents' permission.
    d. A child's parents can be charged with negligence and the child taken from them.
    e. It is illegal to hold a job until you are sixteen; until you are eighteen you must have your parents' permission to work; after you are twenty-one, you are expected to support yourself.
    f. Junior high boys occasionally throw spit balls; high school boys never do.
    g. Some young children are required by their parents to do chores around the house.

LESSON #2: Bibliography

COMING OF AGE UNIT

Anshen	The Family: Its Function and Destiny
*Attenborough	People of Paradise
*Beals and Hoijer	An Introduction to Anthropology
Block and Flynn	Delinquency
Blos	On Adolescence
Calhoun	The Social History of the American Family, Vol. II
Calhoun	The Social History of the American Family, Vol. III
Cohen	Youth and Crime
Coleman	The Adolescent Society
Dunbar	Your Preteenager's Mind and Body
Dunbar	Your Teenager's Mind and Body
Duvall	Family Development
Duvall	Family Living
Editors of American Heritage	Indians
Feddar	You, The Person You Want To Be
Foster	Psychology For Life Today
*Frazer	The Golden Bough
Frank	Your Adolescent at Home and in School
Friedenberg	The Vanishing Adolescents
Funk and Wagnalls	The Standard Dictionary of Folklore, Mythology and Legend, Vol. A-I
Fund and Wagnalls	The Standard Dictionary of Folklore, Mythology and Legend, Vol. J-Z
Gaer and Wolf	Our Jewish Heritage
Gesell, Ilg, Ames	Youth: The Years From Ten to Sixteen
Heckinger	Teen Age Tyranny
Herrick	The Evolution of Human Nature
Jenkins, Bauer, Shacter	Teen-Agers
*Lowie	Cultural Anthropology
*Lowie	Primitive Society
MacIver	Dilemmas of Youth in America Today
*Mead	Coming of Age in Samoa
*Mead	Growing Up in New Guinea
Mead and Wolfenstein	Childhood
Miller	Understanding and Preventing Juvenile Delinquency
Moehlman and Poucek	Comparative Education
Pikunas	Psychology of Human Development
Purtell	The Intelligent Parents' Guide to Teen-Agers
Raab and Selznick	Major Social Problems
Reckless	The Crime Problem
Roosevelt and Ferris	Your Teens and Mine
Stewart	The Growing Family
Tunley	Kids, Crime and Chaos
Tussing	Psychology for Better Living
U. S. Department of Health, Education and Welfare	Your Child from 6 to 12
Underhill	First Came the Family
*Von Hagen	World of the Maya
Wouk	This Is My God
Williams	Psychology: A First Course

*for mature readers

LESSON #3: SHORT STORIES

OBJECTIVES: To state the kinds of maturity demonstrated by characters in short pieces of literature.
To examine through discussion and writing an author's concept of maturity as illustrated in a specific work.

MATERIALS: "Brace Yourself" by Elizabeth Headley
"I Get a Colt to Break In" by Lincoln Steffens
"Printer's Pie" by Marjorie Medary
"Mama and the Graduation Present" by Kathryn Forbes
"A Girl Likes to be Liked" by Dwight Hutchinson
"Strawberry Ice Cream Soda" by Irwin Shaw
"I Can't Breathe" by Ring Lardner
"Weep No More, My Lady" by James Street
"Joey's Ball" by Norman Katkov
"A Fight He Could Not Win" by Thomas Barclay Thomson

PROCEDURES:

A. Pass out copies of "Brace Yourself" and the study guides to the entire class. Have the students read the story in class and then discuss the questions with the class. The emphasis in this story is on social and psychological maturity although some students may find it suggests a kind of emotional maturity. The problems that face the main character are acceptance of limitations and acceptance of self. After the character has realized some maturity in these areas, her emotional and social problems disappear. The dependence on others for a solution to her problems is apparent throughout the story. Before the students read the story, go over the study guide questions with them and explain the meaning of any difficult words which appear in the story.

B. Pass out copies of "I Get a Colt to Break In." Follow the same procedure as with the story "Brace Yourself." The emphasis in this story is on emotional and psychological maturity. The problems the main character faces are learning to accept responsibility, learning self-control and patience, and learning to work with others.

C. Divide the class into homogeneous groups and pass out copies of "A Girl Likes to be Liked," "Mama and the Graduation Present," and "Printer's Pie," and the study guides. The most advanced groups should receive copies of the first story. After the groups have read the story, each should appoint a recorder and then write the answers to the study questions as a group.

D. Follow the same procedure for "Weep No More, My Lady," "Joey's Ball," and "A Fight He Could Not Win" but have the students prepare a summary of the story, a discussion of the characters in terms of their maturity, and a discussion of any significant change that takes place in any of the characters. This summary is to be presented to the class by the entire group. Each member of the group should be responsible for a part of the presentation, whether large or small.

E. Distribute copies of "I Can't Breathe" along with the study guide. After the class has read the story and has covered the first five study guide questions through class discussion allow all the students a chance to give their response to question 6 and then compare answers. The entire class will probably agree that they do not like the girl. Be sure to give the students ample time to support their position. After the class has had plenty of time to discuss their dislike for the girl, interject "It is obvious that the girl in this story is very immature in many ways. We have concluded that we do not like her because she has little feeling toward others. We could just forget her now, or else we could try to help her. Unless we want to appear as thoughtless as she is, perhaps we should try to help her. In order to do this we must decide what is really wrong with her and make recommendations that hopefully will help her mature."

F. Have the class discuss what the girl's problems are and list them on the blackboard. Then discuss possible causes of the problems. List these also. Ask the class to make suggestions as to what should be done to help the girl to resolve her problems. The recommendations should be in terms of basic character changes and not merely consist of solutions for the immediate problem of having too many boy friends. When the class has made a number of suggestions tell the students that they will each act as a counselor and present the class suggestions to the girl. In order to give them someone to counsel they must choose one person in the class to play the part of the girl in the story.

G. After the class has elected a girl to play the role of the troubled youngster in the story, place two seats in the hall or some other area where the girl and her counselors can talk privately. Have each student tell the girl what she should do in order to mature. Guide the class choice in such a way that the girl chosen is the kind of person who will play the role and ask the other students questions that will make them expand their suggestions and be more specific. The girl should have the power to evaluate the other students on their suggestions and the way these were presented. As each student plays counselor, have the rest of the students read the next story and answer the study guide questions, or have them begin work on their written Counselor's Report. (Create a standard blank form for this purpose, similar to the one actually used at your school.)

H. Have all the students make out a Counselor's Report in which they describe the problem the girl in the story has, her family background, pertinent information about her (age, education, etc.) and the recommendation that they feel will help the girl. Using a model would increase interest and improve quality.

STUDY GUIDE: "Brace Yourself!"

by Elizabeth Headley

Vocabulary:

aplomb
frenzied
amicably
audacious
absurd
stifled
seething
cohorts
venomous
jaunty
vindictiveness
prestige
vacuous
boudoir
demurely

1. Why didn't Diane want to go to Nonnie's party? Explain.
2. How did Diane feel when she first saw her braces? Why? Did this feeling intensify as the story progressed?
3. Do you think Diane's feeling was justified? Was her problem as serious as she believed? Explain.
4. What was the one thing that helped her most in solving her problem?
5. Do you think Diane learned any lesson that might help people in their growth to maturity?
6. Do you think Diane's mother did the right thing when she made Diane go to Nonnie's party? Why? How did Diane feel about her mother's decision?
7. If Si had not had braces too, how do you think the story would have ended?
8. Do you think the author gives a realistic picture of a teenager with a problem like Diane's? Cite examples from the story to illustrate your point.
9. What concepts of maturity are displayed in this story?

STUDY GUIDE: "I Get a Colt to Break In"

by Lincoln Steffens

* 1. Colonel Carter used two words for the qualities which Lincoln Steffens would have to develop in order to train his colt successfully. Name these qualities and cite instances showing that Lennie actually did develop them.

2. Did Lennie learn to train his colt all by himself, or did he receive help? Explain. Do we usually learn things on our own, or do others help us in our growth? Explain.
3. How were the boy and the colt alike? *What instances suggest both were young, high-spirited creatures who enjoyed showing off and who liked to do things well?
4. Why do you think Lennie preferred his father's way of punishment to his mother's?
5. Tell in your own words what Lincoln Steffens learned from his father's discipline. *In what ways are the training of a horse and the training of a boy similar?
6. What are some elements that this author would probably include in a definition of maturity? Find support for your statements in the story and explain.
7. Write a brief character analysis of Lennie as he appears in this story. Be sure to mention any changes that have occurred in his character as the story develops. Discuss his appearance, likes, dislikes, strengths, weaknesses, attitude toward others, and the attitude of others toward him.

* Taken from "I Get a Colt to Break In" by Lincoln Steffens in *Good Times Through Literature*, (New York), 1956, p. 94.

STUDY GUIDE: "Printer's Pie"

by Marjorie Medary

1. What kind of life did an apprentice live in the mid-nineteenth century? What was expected of him?
2. Would a boy of today continue in the kind of situation in which Tom lived? Why? Why not?
3. What was Tom's relationship to Strutt at the beginning of the story? At the end of the story? What changed this relationship?
4. What are the qualities that Tom displays that we might call mature? Does he display any immaturity? Explain.
5. Is there really any significant change in Tom's behavior or attitude from the beginning to the end of the story?

STUDY GUIDE: "Mama and the Graduation Present"

by Kathryn Forbes

1. At the beginning of the story Katrin's mother offers her a brooch; what qualities does the mother display? What qualities does the daughter display?
2. Would you agree with Katrin's statement, "My goodness, Mama, it's practically the most important time in a girl's life--when she graduates"? Explain. Do you think there was a more important time for Katrin in this story?
3. What is the importance of Katrin's father offering her a cup of coffee? What is Katrin's reaction? How is this different from her reaction when she received the pink celluloid dresser set?
4. What qualities does the author imply are necessary in a mature person? Explain.

STUDY GUIDE: "A Girl Likes to Be Liked"

by Dwight Hutchinson

Vocabulary: enigma, anticipate, obvious, fanatically, vehemence, thesaurus, hypocrite

1. Why didn't Derby want to ride the school bus? Did she tell her mother the real reasons?
2. Was Derby different from other girls her own age?
3. Why did Mrs. Bates allow Derby to have the runabout?
4. In what way were Derby and her sister different?
5. * Why did Derby falter when she was giving her oration? Do you think she had really been a hypocrite?
6. Is the Derby at the beginning of the story different from the Derby at the end of the story? Why?
7. What lesson do you think Derby learned from her experiences? Explain.
8. What is important about the statement, "Know thyself"? Does the statement apply to this story in any way? Why?

* Taken from "A Girl Likes to Be Liked" by Dwight Hutchinson in Good Times Through Literature, (New York), 1956, p. 82.

STUDY GUIDE: "Strawberry Ice Cream Soda"

by Irwin Shaw

1. Compare the character of Eddie with that of his brother Lawrence.
2. When Eddie is trying to scare the crow away from his radish seeds what things does he do and think that label him as a young boy?
3. What is Eddie's attitude toward his brother at the beginning of the story? Has his attitude changed at the end of the story? Why?
4. Why didn't Lawrence want to fight when he was first given the offer? Why did he finally fight?
5. What is the significance of Lawrence's putting on gloves when he returns to fight? What does this show about his character? In what way does this gesture indicate his difference from Eddie?
6. Why does Eddie call his brother Lawrence at one time in the story and Larry at another time?
7. Eddie offers to buy Lawrence an ice cream soda at the end of the story. What does this incident tell us about their relationship?
8. What aspects of maturity and immaturity do Eddie and Lawrence display?

STUDY GUIDE: "I Can't Breathe"

by Ring Lardner

1. What sign of immaturity does the girl display in her statement, "I won't think about it"?
2. How many times has the girl in this story been engaged? What does this indicate about her character?
3. Discuss how the girl in this story displays or fails to display emotional, physical, social, and psychological maturity.
4. Do you believe she carefully thinks over each decision before she makes it? Explain and give examples.
5. Write a paragraph or more in which you describe the character of the girl. Be sure to use examples from the story to support your statements.
6. Do you like the girl in this story? Explain.

STUDY GUIDE: "Joey's Ball"

by Norman Katkov

1. What did Joey want? Why? Was it really important to him? Why?
2. What important decisions did Joey make? Did these decisions change him in any way?
3. What is Joey's attitude toward his father at the beginning and at the end of the story? Why?
4. Does Joey justify stealing from his father any place in the story? How? Have you had similar experiences where you argue with your conscience?
5. When Joey heard his mother and father talking downstairs, why did he feel they had "found him out"? Have you experienced anything like this?
6. Why did Joey have to return the money?
7. For what reasons do you admire, or not admire, the way Joey's father handled the problem of Joey's stealing?
8. Do you think the author creates realistic characters? Are the attitudes and feelings real to life? Why?
9. Do you think Joey is more mature at the end of the story? Why?

STUDY GUIDE: "Weep No More, My Lady"

by James Street

Vocabulary:
brood
cypress
bayou
denizens
aristocratic
chortle
despair
coveted
gaunt
affinity

1. What was Skeeter's reaction when he found the dog? Do you think most boys would react in a similar manner? Why?
2. Did the town people think that Jesse was raising Skeeter correctly? Did they think Jesse was mature? What do you think they felt was necessary for a person to be mature?
3. What signs of maturity did Skeeter display when he said, "But you don't reckon she belonged to another fellow like me, do you? I know how I'd feel if I had a dog like her and she got lost"?
4. What signs of maturity or immaturity did Skeeter display while he was training his dog?
5. Do you think Skeeter displayed maturity when he wagered with Mr. Cash? Explain.
6. What was Skeeter's reaction when he found out his dog belonged to someone else? Would you call this a mature reaction? Explain.
7. What made Skeeter decide to give up his dog? Did he have to? Explain.
8. Do you think Skeeter acted maturely after he returned the dog when he said, "I don't want nothing, except to be left alone. You've got your dog, mister. Take her and go on"? Do you think his reaction is realistic? Do adults ever act the same way?
9. Jesse said, "Certain things are right and certain things are wrong. And nothing ain't gonna ever change that. When you learn that, then you're fit'n to be a man." Do you think this statement is correct? Explain. How do you think it might be improved?
10. Do you think Skeeter has changed by the end of the story? Explain. Have the attitudes of others changed toward Skeeter? Explain.

STUDY GUIDE: "A Fight He Could Not Win"

by Thomas Barclay Thomson

1. What causes the conflict between Caleb and his father?
2. What natural desires does Caleb exhibit? Are these desires normal at his age?

* 3. Why does Uncle Dud encourage Caleb to "speak up" at the table? What is his attitude toward Caleb?

4. What aspects of maturity or immaturity does Caleb exhibit before the fight?

* 5. When the fight is over, both Caleb and his father are wiser men. What had Caleb learned? What has Giles learned? How do you think the events of the evening will probably affect their future lives?

6. Which of the characters in this story seems the most unreal for the setting the author uses? Why?
7. How is the environment of this story different from that of "Brace Yourself"?

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* Taken from "A Fight He Could Not Win" by T. B. Thomson in Good Times Through Literature, (New York), 1956, p. 196.

LESSON #4: PLAYS

OBJECTIVES: To identify drama as a literary form.
To further develop and apply the concepts of the unit.
To act parts in a play.

MATERIALS: "Inside a Kid's Head"
"Bread" II
The Member of the Wedding I

PROCEDURES:

A. To introduce the idea of drama as a literary form, pass out the study guide questions for "Inside a Kid's Head" and discuss the knowledge the students have about drama through their experience with TV, radio, and live theater. Have the students read "Inside a Kid's Head".

B. Discuss the differences between drama and other forms of literature.
   1. Why is a play more effective when acted out?
   2. What is the difference between presenting a radio play and presenting a stage play?
   3. What problems do playwrights have that authors of novels and short stories do not have?

C. Produce "Inside a Kid's Head" by designing a prompt book that includes properties, stage directions, business, voice direction, opportunities to "walk through" the acts, let the lower ability group continue the production by making a tape of the play with sound effects music, etc.

D. To have the students work with less direction, group the remainder of the class homogenously, assigning "Bread" and The Member of the Wedding I to appropriate groups to be read along with the study guide questions.

STUDY GUIDE: The Member of the Wedding I

by Carson McCullers

Act One:

1. What problems does Frankie see with her physical appearance?
2. What are Frankie's feelings for Jarvis? How does Jarvis regard her?
3. By acting as though she's drunk, what part of her character does Frankie feel?
4. Why is the club something important to Frankie? How does she try not to show it? As incidents build in the play, what do you think Frankie wants most?
5. Is Bernice correct in saying that Frankie is jealous? Why does John Henry's behavior frustrate Frankie?
6. Is it natural for someone Frankie's age to want to "light out and never see this town again"?
7. By giving her doll to John Henry, what is Frankie trying to accomplish?
8. Why does Frankie want to change her name to F. Jassmine?
9. Although the conversation with Bernice is humorous, what tensions underline it?
10. Frankie sees the solution to her problem by going away with her brother and the bride after the wedding and thereby becoming a "we". Why is it so important to her, to be a "we" and not "I"?

Act Two:

1. What did Frankie think she would gain by telling everyone in town that she would be leaving?
2. Why is the dress so wrong? Frankie bought it for what reasons?
3. Does Frankie distinguish between make-believe and reality? Which plays a more important part in her life?
4. How is Bernice trying to help Frankie?

Act Three, Scene One:

1. After the wedding couple leaves, how does Frankie feel? What causes her to run away?

Act Three, Scene Two:

1. How do the others react to her running away?
2. Why are Lightfoot and the killing of Mr. Wilson in the play? What other calamity happens in this scene? Do these two incidents seem far fetched to you? Why are they effective despite the "coincidence" involved?
3. Why is Frankie's description of the world as a "sudden place" a reflection of her changing self-concept? What does Bernice mean by her closing comment?

Act Three, Scene Three:

1. What is the dramatic purpose of this scene?
2. For Frankie, Bernice, her home, and neighborhood are all being left behind in scene; how does she feel about this?
3. What changes are noticeable in Frankie? Is she, in your opinion, mature yet? Defend your answer by citing examples from the dialogue.

SUMMARY QUESTIONS

1. Describe Frankie's mental and emotional state at the beginning of the play?

2. What problems does Frankie face at the beginning of the play?

3. Does Frankie's state of mind change during the course of the play? How? To what extent does it change?

4. By the end of the play has Frankie begun to overcome the problems which faced her at the beginning of the play? How? To what extent?

5. What evidence is there that Frankie has become more mature through the course of the play? That she has remained the same, or that she has become less mature?

6. Why do adults as well as young people want to be part of a group? Why do they want to "belong"? When might it be wrong to "belong"?

STUDY GUIDE: "Inside a Kid's Head"

by Jerome Lawrence
Robert E. Lee

1. How do people treat Ritchie during most of this play? What do they think is wrong with him?
2. How does Ritchie try to escape from reality? Is this normal for a boy his age? Is daydreaming always bad? Explain.
3. Why does Ritchie always get into trouble? What is the main cause of his trouble?
4. What mistake does Ritchie make that changes his father's attitude toward him? Does this incident change Ritchie's character? Explain.
5. What do you learn about Ritchie through his daydreams?
6. In what way do you think the music helps you to understand and enjoy this play? How is music used to tell you Ritchie is daydreaming? How does the use of sound effects make a play different from a novel or short story?
7. In what way do the authors get you inside Ritchie's head?
8. How do you know who is speaking at any particular time in the play? How does this differ from a novel or short story?
9. How much description of the surroundings is given in the play? Is this the same way you perceive description in a novel?
10. How are changes in scene accomplished in the play? How does this differ from the way scenes are changed in a novel?
11. How are characters developed in the play? How do we know what they are like? Is this different from the way they are developed in a novel?

STUDY GUIDE: "Bread"

by Fred Eastman

* 1. How did the members of the Curtis family show love? Faith? Unity? Quote specific situations in your answer.
* 2. Which character in the play appealed to you most? Why? What qualities does this character display?
* 3. Was Jim really bad? What do you think of him? What would you have done if you had been his father? Was his family too easy on him? Explain.
* 4. There's a pretty good description of gambling in one of Jim's speeches. Find it. How does gambling usually start? What is the best thing that could happen to a person the first time he does gamble? Is all gambling bad? If not, when is gambling not bad?
5. Discuss how each character in this play displays maturity or immaturity.
6. Which character do you think is the most mature? Why?
7. Using the aspects of maturity that each person in this play displays write a definition of maturity that you think the author might agree with.
8. How much description of the surroundings is given in the play? Is this the same way you receive description in a novel?
9. How do you know who is speaking at any particular time in the play? How does this differ from a novel or a short story?
10. How are changes in scene accomplished in the play? Does this differ from the way scenes are changed in a novel?
11. How are characters developed in the play? How do we know what they are like? Is this different from the way they are developed in a novel?

* Taken from "Bread" by Fred Eastman in Adventures in Reading, Harcourt, Brace & Company, (New York), 1949, p. 576.

LESSON #5: CORE NOVEL

OBJECTIVES: To synthesize the concepts of the unit in reading a sustained work of fiction.
To write a paper analyzing the problems of maturity.

MATERIALS: Johnny Tremain

PROCEDURES:

A. Distribute the book Johnny Tremain and the study guide questions for the novel. To further prepare students for the reading, ask them to formulate problem questions which they may be able to answer in their reading. (Type of maturation; growth of character; author's view of problem.)

B. Allow time in class the first day for reading. For further reading, assign a schedule according to the ability of the class.

C. To vary class activities and provide continuing stimulation for reading, approach the study of the book through whole class discussion, small group discussions, short compositions about setting, character and plot, and individual reading time in class. Use the study guide questions as the basis for discussion.

D. To check the reading progress of the students, require them to write out some of the study guide questions in a quiz situation. (In the study guide there are many inference and comprehension questions which may be used in teacher directed discussion.)

E. To begin structuring the group writing assignment, review the problems that faced Johnny, Rab, and Cilla. Use this discussion as the basis for helping the students develop theme topics.

F. Ask each student to develop at least one good analytical topic. Divide the class into homogeneous groups and ask them to choose one topic and discuss it, citing passages in the story which will help them develop the topic in a paper. A composition may then be written by each student, or by the group with each student developing and writing one phase. If the composition is a group project, make sure each group has developed a specific, equitable plan for dividing the work. Perhaps all the students will help in writing the introduction and conclusion, while various parts of the body of the composition may be developed by individual students but revised and fitted to the whole by the group.

G. Make a class booklet of the group papers after they have been graded and corrected.

STUDY GUIDE: "Johnny Tremain"

by Esther Forbes

The following questions should be used in addition to those in "Johnny Tremain" published by Houghton-Mifflin Company.

Chapter I - Up and About

Vocabulary -- parasitic, arrogant, replica, autocratic

1. Is Johnny's attitude towards those who are not as skilled as he typical of people his age?

Chapter II - The Pride of Your Power

Vocabulary -- garland, defensive, beaux, mundane, pious, venerable, ulceration

1. From his reactions to the accident thus far, in what area do you think Johnny's greatest adjustment is going to be? Why?

Chapter III - An Earth of Brass

Vocabulary -- pity, genial, casual, timidity, potential, envious

1. What quality of character is Johnny gradually recovering that was lost after the accident. Why is this quality important?

Chapter IV - The Rising Eye

Vocabulary -- tallow, cherubic, quivered, pallet

1. From the conflict with the Lytes, what did Johnny learn about people?
2. How is he still capable of still maintaining an optimistic attitude towards mankind?

Chapter V - The Boston Observer

Vocabulary -- militia, expenditure, fatuous, engimatical, philosophical, nonchalant, tyrant

All in bk.

1. How does Johnny's ability to "take or leave 'em" in reference to Rab show that he has matured greatly?

Chapter VI - Salt-Water Tea

Vocabulary -- resistance, condescended, hypocrite, moderator

Chapter VII - The Fiddler's Bill

Vocabulary -- parody, inundated, oblivious

Chapter VIII - A World to Come

Vocabulary -- trundling, sheen, turbulent, chaise, meager, moulting, piqued

Chapter IX - The Scarlet Deluge

Vocabulary -- proverbial, enmity, indolent, malice, qualms

Chapter X - "Disperse, Ye Rebels!"

Vocabulary -- disconsolately, volley

1. Why does Johnny talk about his hatred for Dave? What is he really feeling?
2. Why did Johnny feel he knew more about the threat of actual battle than Rab?

Chapter XI - Yankee Doodle

Vocabulary -- lenient, subdued, embark, laggard, glibly, inbilation, protegee

Chapter XII - A Man Can Stand Up

Vocabulary -- epaulets, arsenal

1. Trace the maturation of Johnny Tremain from when we first meet him to the end of the novel. Tell what incidents and people were the greatest influence on his developing character. What areas of coming of age are illustrated in this book?

LESSON #6

OBJECTIVES: To write a short story using the concepts of maturity and the students' personal experience.
To apply the techniques of character development in a short story.

MATERIALS: Short stories from Lesson #3

PROCEDURES:

A. Discuss with the class the various short stories that were read earlier in the unit and emphasize how true to life many of the incidents in the stories were. Have the students name the incident in each of the stories that they feel was the most important in helping the story character mature.

After this discussion have the students relate incidents in their own lives that they feel were instrumental in helping them mature. Allow the students ample time to give as many responses as possible in order to give them a chance to see a variety of incidents. Suggest how each incident mentioned could be developed into a short story and then take one of the incidents and allow the students to suggest ideas that might help in making it an interesting short story.

B. Emphasize the importance of character development and discuss the ways the authors of the stories they have read developed characters through thought, action, description and dialogue. Go back to selected passages in the short stories to illustrate points of character development, using the worksheet in whole class discussion.

C. Review the plot of each of the stories read in the unit briefly. From this review, develop a structural pattern common to all the stories by comparing the similarities. Since this abstraction may be difficult for some of the students at first, give them clues by presenting one or two common elements to illustrate what is meant.

1. presentation of a young main character
2. statement of situation which tests or develops the character's maturity
3. character's reaction(s) to situation
4. change in character's personality because of situation, or growth of problem due to character's failure to handle situation properly

C. Have the students write a short story in which they use some incident in their own lives that they feel helped them mature. Use the short story ideas developed in class as a guide to their writing.

WORKSHEET

Name the character and the aspect of the character revealed in the passage. Label the technique of character development used.

1. "But I don't like to trip people up and I hate to be teased, and the air is so bad you can't breathe. Some of those kids smell terribly. And it's so noisy you can't study." ("A Girl Likes to Be Liked")

2. "Derby was a great possum player. She never liked to have her privacy involved, and she had a boy's shame at being caught crying." ("A Girl Likes to Be Liked")

3. "With their hints I taught the colt to stand upon her hind legs, kneel, lie down, and balance on a small box. I put her first on a low big box and taught her to turn on it, then got a smaller box upon which she repeated what she did on the big one. By and by we had her so that she would step upon a high box so small that her four feet were almost touching...." (I Get a Colt to Break In")

4. "'I simply can't live and I know I'll never sleep tonight. I am in a terrible predicament or rather I won't know whether I really am or not till tomorrow and that is what makes it so terrible'" ("I Can't Breathe")

5. "Lawrence came out, flexing his fingers, very neat in clean khaki shorts and a white blouse."
   "They walked on again, Lawrence barely up to Eddie's chin, frailer, cleaner, his hair mahogany dark and smooth on his high, pink, baby brow." ("Strawberry Ice Cream Soda")

6. "He just stood there a minute, then stalked into the lean-to which was his room. And he shut the door behind him, shut it tight." ("A Fight He Could Not Win")

LESSON #7: INDIVIDUAL READING

OBJECTIVES: To read an extended work of literature.
To analyze a novel for its illumination of the problems of coming of age.
To express individual opinions in a critical paper.

MATERIALS: Bibliography. (Arrange in advance with the school librarian to have the books on the bibliography in the school library to aid in the selection of books.)

PROCEDURES:

A. Distribute the bibliography to the students and go over the selections with them giving information about the story wherever possible.
If possible, take the students to the library to help them make their selections.

B. Discuss with the class the possible approaches to the theme, Coming of Age, in their selection. Distribute the general guide to the individual books.

C. To provide an opportunity for the students to look over their choice, and to focus their attention on the concepts they are reading for, spend the first day reading in class. Use the last five minutes of the period to have the students list the kinds of topics that they think may come up in the book which would make good subjects for a theme about courage as it is presented in the book.

D. To help the student develop an assignment that will challenge him, after the students have had time to get well into the book during their reading at home, plan several days of reading time in class to confer with each student individually about his book and help him plan a topic around which to center his report. Some students will require more assistance than others in the planning and writing of the report.

E. To eliminate the frustrations caused by the problem of organization, allow one or two days in class for the writing of reports while the teacher gives assistance as is necessary.

COMING OF AGE IN LITERATURE
(General guide to the analysis of individual books)

I. How does the author present problems to show maturation?
    A. Physical
    B. Intellectual
    C. Emotional
    D. Social
    E. Psychological

II. How is the character developed?
    A. How does he relate to his society?
    B. Is he an emotional or rational man?
    C. How does the problem of the story affect the hero's development?
    D. What forces or problems oppose the hero? Does the hero overcome these forces or problems? In doing so, what does the hero learn?
    E. What types of standards or values does the main character uphold?
    F. Can a set of values be developed from your reading which will help you define a personal code of conduct? If so, what is it?
    G. What does the author imply maturity is?

LESSON #8: DEFINITION OF MATURITY

OBJECTIVES: To synthesize the concepts of the unit by writing an extended definition of maturity.

PROCEDURES:

Have the students write an extended definition of maturity. They should include the different kinds of maturity discussed in the unit. To help the students write a thorough definition of maturity write a brief outline on the blackboard and then discuss various ways of developing each part of the outline. Be sure the students have the opportunity to view some of the various ways that the paragraphs can be developed. If some students wish to make their own outline, guide them through the procedure.

OUTLINE

I. Introduction -- Presenting the problem.

II. Body-Discussion of the kinds of maturity, with examples.

  A. Physical

  B. Social

  C. Emotional

  D. Psychological

  E. Intellectual

III. Conclusion -- Summary of main points and meaning for the individual.

Bibliography	COMING OF AGE UNIT
Aldrich, Thomas	Story of a Bad Boy
Alcott, Louisa	Little Men
Alcott, Louisa	Little Women
Alcott, Louisa	Jack and Jill
Annixter, Paul	Swiftwater
Bagnold, Enid	National Velvet
Baker, Laura	The Special Year
Barber, Elsie	Trembling Years
Barnes, Nancy	Wonderful Year
Baumann, John	Idaho Sprout
Bawden	Tortoise by Candlelight
Bell, Margaret	Ride Out the Storm
Bell, Margaret	Totem Casts a Shadow
Bell, Margaret	Watch for a Tall White Sail
Benary-Isbert	Castle on the Border
Benary-Isbert	Long Way Home
Benary-Isbert	Rowan Farm
Bennett, Jack	Jamie
Benson	Junior Miss
Beresford-Howe	The Unreasoning Heart
Best H.	Young 'Un
Bianco	Winterbound
Bjorn, Thyra	Papa's Daughter
Blanton, Margaret	The White Unicorn
Booth, Esma	Kalena
Boyd, James	Bitter Creek
Breck, Vivian	Maggie
Bro	Sarah
Campbell, Grace	Fresh Wind
Carson, John	Coach Nobody Liked
Cavanna, Betty	Accent on April
Cavanna, Betty	Going on Sixteen
Chamberlain, George	Scudda-hoo! Scudda-hay!
Chase, Mary	Mrs. McThing
Childs, Marquis	The Cabin
Clark, Walter Van Tilburg	City of Trembling Leaves
Cleary, Beverly	Luckiest Girl
Cleary	Fifteen
Clemens, Samuel	The Adventures of Huckleberry Finn
Clemens, Samuel	The Adventures of Tom Sawyer
Coatsworth, Elizabeth	Here I Stay
Coleman, Pauline	The Different One
Cone, Molly	Reeny
Cronin, A. J.	The Green Years
Daly, Maureen	Seventeen
Davis, Russell	Anything for a Friend
Day, Clarence	Life With Father
Decker, Duane	Third-base Rookie
Dickens, Charles	David Copperfield
Dickens, Charles	Great Expectations
Dolson	We Shook the Family Tree
DuJardin	Marcy Catches Up
Edmonds, Walter	Wilderness Clearing
Eifert, Virginia	Out of the Wilderness: Abraham Lincoln Grows Up
Ellis, William	The Bounty Lands
Emery, Anne	Going Steady
Emery, Anne	Mountain Laurel

Bibliography

COMING OF AGE UNIT

Fassen, Neal	The Toyfair
Felsen, H. G.	Bertie Comes Through
Felsen, H. G.	Boy Gets Car
Felsen, H. G.	Street Rod
Ferber, Edna	So Big
Fisher, Aileen	My Cousin Abe
Forbes, Esther	Johnny Tremaine
Forbes, K.	Mama's Bank Account
Finletter, Gretchen	From the Top of the Stairs
Fitzgerald, F. S.	Letters (to his daughter)
Fletcher, David	The King's Goblet
Franchere, Ruth	Willa (Cather)
Frank, Anne	Diary of a Young Girl
Friermood, Elizabeth	Candle in the Sun
Friermood, Elizabeth	Head High, Ellen Brody
Freedman, Benedict	Mrs. Mike
Fritz, Jean	I, Adam
Godden, Rumer	Episode of Sparrows
Godden, Rumer	The River
Goodin, Peggy	Clementine
Gunther, John	Death Be Not Proud
Hamre, Leif	Edge of Danger
Herbert, Frederick	Meet Corliss Archer
Johnson, Anabel	Torrie
Kipling, R.	Captains Courageous
Knowles	Separate Peace
Krumgold, J.	Onion John
Kuhn, Renee	34 Charlton
Latham, Jean	Carry On, Mr. Bowditch
Latham, John	The Meskin Hound
L'Engle, Madeleine	And Both Were Young
L'Engle, Madeleine	Moon by Night
Lewiton, Mina	The Divided Heart
Lloyd, Norris	Dream of Mansions
Lyon, Jessica	For a Whole Lifetime
McNichols, Charles	Crazy Weather
Maxwell, William	Folded Leaf
Medaris, Mary	Big Doc's Girl
Moore, Ruth	Fire Balloon
Moore, Ruth	Jeb Ellis of Candlemas Bay
Morrow, H.	On to Oregon
Moody, Ralph	Little Britches
Moody	The Dry Divide
Moody	Home Ranch
North, Sterling	Young Tom Edison
Ogburn, Charlton	Big Caesar
O'Hara	Green Grass of Wyoming
Parks	Learning Tree
Pagnol, Marcel	The Days Were Too Short
Pundt, Helen	Spring Comes First to the Willows
Rawlings, Marjorie	The Yearling
Rendina	Roommates
Ritner, Ann	Green Bough
Robinson, Mabel	Bright Island
Rolland, R.	Jean Christopher (v. 1 of 3v. in 1)
Rlvaag, Ole	Peder Victorious
Runbeck, Margaret	Pink Magic
Saint-Marcoux, J.	Andalusian Guitar
Salinger	Catcher in the Rye

THE EUCLID ENGLISH DEMONSTRATION CENTER

PROJECT ENGLISH MATERIALS

A UNIT ON CHARACTERIZATION
Eighth Grade Average Curriculum

RELATED UNITS:
Courage (7)
Justice (7)
Coming of Age (8)
The Outcast (9)
Survival (9)
Man and Culture (9)

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TEACHING THE UNIT

This unit on characterization has seven lessons. They focus upon the aspects of character, types of characters, the author's methods of presenting characterization, the psychological explanation of what character is, the determiners of character, the growth or change of character, and the relationship of characterization to style and theme. The unit incorporates the usual English skills, but emphasizes reading and composition.

The purpose of the unit in the skill of reading is to give the students insights into character portrayal which will be applicable to many future reading situations, so that the student will grow toward greater independence in reading. The methods used to accomplish this purpose involve a wide variety of reading experience, an inductive approach by which students develop criteria from their first reading experiences to apply to and refine in their later reading, a movement from the gross aspects of the problem to more subtle aspects, and a movement from whole class discussion to small group discussion, to independent analysis.

The composition work is both expository and creative. The creative composition selects specific problems of characterization to deal with one at a time. These problems grow out of the lessons. At the end of the unit, the better students combine these specific creative writing assignments into a short story. The expository assignments deal with the analysis of the works read in terms of the concepts developed in each lesson. As the unit proceeds, the student is required to write more and more complex analyses as he incorporates each new concept into his writing.

The unit is also a preparation. It introduces many concepts which are developed further in other units of the curriculum. For example, the study of the hero prepares the student for the unit The Heroic Image. The lesson on determiners of character forms the basis for the units The Outcast, Coming of Age, and Culture. The lesson on character development prepares the student for the unit Survival. The unit is also structured to grow from the units the student has previously studied. The units Courage and Justice in the seventh grade are a basis for the study of aspects of character. Thus the unit is an integral part of a curriculum formulated to aid the student in his growth toward independence in the skills of English.

MATERIALS

FILMS:

"Developing Your Character," Coronet, B & W Films.

"The Man Without A Country," Young America, B & W Films.

POEMS:

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LESSON # 1: ASPECTS OF CHARACTER

OBJECTIVES: To develop a list of aspects of character.
To analyze the techniques that authors use to describe the physical appearance of their characters.
To apply these techniques in writing a character description.

MATERIALS: "America's Ethan Allen."

PROCEDURES:

A. To introduce the unit, explain to the students the purpose of the unit and begin the analysis of character by calling on them to objectify the knowledge they already have of characterization in literature.

1. The purpose of the study we are about to begin is to help you become a better reader. All fiction deals with people and their problems. So if you can learn to understand these people and what "makes them tick", you will be a better reader. In this unit, we will examine how an author presents people, and how he uses them in his writing. We will examine stories to find principles which many authors use so that we can apply those principles in other works. The final step in our work will be for each of you to take a work of fiction that you have never read before and see if you can understand it better because of your new knowledge about characterization.
2. Each of you already knows a great deal about characterization in literature even if you haven't stopped to think about it in just this way. Perhaps the best way to begin the unit would be to see what we already know. Let's start with what you learned in the seventh grade when you studied courage and justice in the units about "The Noble Man". The main works that you read in the unit on courage were Profiles in Courage, Shane, The Diary of a Young Girl, and Death Be Not Proud. Let's see what you know about the characterizations in these books, or any others that you have read. (If students have not worked through the seventh grade units they will probably still have enough experience with characterization to carry on a good introductory discussion. If they are particularly limited in their reading experience, then the discussion could start from actual people they know or the students could be asked to read nearly any short work from a literary anthology. In that case, the discussion would grow out of the story.)

To begin the analysis of characterization, ask the students questions which will elicit responses about the characters in works they have read. Accept any comments which the students make and note the comments on the board, grouping them logically. Since this lesson deals with aspects of character, pursue any comments which the students make about aspects of characterization. The following questions will be helpful in developing the discussion:

1. How many of you have read Shane? (Ask about other works which members of the class might have read; pursue the one with which the most students are familiar.)
2. Who is the main character?
3. What is he like? (The students' answers will probably lack particular direction; the teacher must sort out their responses in a more logical organization as he notes them on the board.)
4. Let's suggest specific words that will describe the main character. The character is ___________. (Write this sentence on the board.) What words could we use to finish this sentence? (List their answers on the board and label the list "Aspects of Character".)

C. To develop a more inclusive list of aspects of character, continue the discussion by asking a student to name a book he has read and fill in the sentence with the aspects of the protagonist's character. When five or six lists have been compiled, focus the student's attention on the similiarities of the lists.

   1. You will notice that many of the lists contain the same words. Could we make some general statements about aspects of character that most main characters have in common? (The listings on the board will make such common traits apparent. They should be isolated in a separate list.)
   2. Usually there is a villain in the story, too. What are the aspects of his character? (Again list the answers on the board.)
   3. Can we find an aspect of the villain's character to contrast to each aspect of the hero's character? (This question should hel the student fill in more aspects of both the hero and the villain.)
   4. There are many more aspects of character that don't fit either character type. Let's brainstorm to see how many aspects of character we can name.

D. The teacher can also suggest aspects of character to help the students develop a more comprehensive list. The following are suggestions:

optimistic
happy
sad
righteous
aesthetic
saintly
brutish
self-sacrificing
uninhibited
violent
ambitious
efficient
honorable
truthful
proud
boastful
courageous
desirous for power
brave
intelligent
moral
imaginative
religious
tyrannical
liberty-loving
willful
foolish
merciful
agrandizing
heroic
trustworthy
friendly
obedient
desirous
lustful
dutiful
reasoning
prudent
temperate
virtuous
spiritual
cooperative
civil
just
comic

loyal
courteous
cheerful
clean
melancholy
loving
motherly
logical
egotistical
mindful
wise
moral
cowardly
foolhardy
evil
altruistic
scheming
helpful
kind
thrifty
reverent
pessimistic
persistent
foresighted
objective
creative
dull
revengeful
animalistic
fortitudinous
gentle
despairing

E. To apply these aspects of character, distribute the study guide for "America's Ethan Allen" and read through the questions with the students. Tell them the meanings of any of the vocabulary words they do not know. Distribute the story and have the students read it. Group the students heterogeneously to discuss the story using the study questions as a guide. Have each group write out a list of the aspects of the protagonist's character. Regroup the class into a single unit, compare the lists of aspects, and discuss the study guide questions about physical description.

F. To apply this discussion of physical description in creative writing, distribute the first four worksheets* tothe students. When they are finished with these, distribute the fifth worksheet, and discuss with them assignment threeas their goal. Read through the first page with them, and let them practice assignment two on a model -- one of the members of the class or the teacher. When they have finished this practice, show some of their papers to the class on the opaque projector and ask the class to discuss the weaknesses and strengths of the papers in terms of the explanation in the worksheet.

1. Before we are finished with this unit, we will have done many writing assignments like this, and those of you who have done the best job will combine the assignments into a short story which we will publish in a booklet.
2. When you select the person to use for assignment three, select a person who will be interesting enough to be the main character of your short story.
3. Your assignment for tomorrow is assignments one and two of this worksheet. (As the unit proceeds, continue with additional attempts at assignment two until the student is ready for assignment three; then give him that assignment with a copy of the worksheet "Be Specific; Be Concrete" for further direction.

* These worksheets are taken from pages 78, 79, 80, and 117 respectively of Basic Reading Skills by Monroe, Horsman, & Gray, Scott, Foresman, and Company.

STUDY GUIDE: "America's Ethan Allen" (Reading Round-Up, Book I)
by Stewart Holbrook

VOCABULARY:
violent
buckwheat
superb
scholar
provisions
deprived
surly
militia
regiment
brilliant
venison
enchanted
melancholy
solitude
speculation

1. This story uses Ethan Allen to represent the strength and determination of the backwoods settlers. What people are contrasted to Ethan and his friends?
2. What are the characteristics of the people contrasted to Ethan and his friends?
3. This story involves a problem of justice. On what basis did the New Yorkers claim their right to the land was "just"?
4. What made the Green Mountain boys' claim to the land more "just" than the New Yorkers' claim?
5. The first two pages of the story show an interest that Allen had beyond the pioneer's normal life. What is that interest?
6. Page three of the story shows another way in which Ethan Allen was different from most pioneers. What did he do that most pioneers did not do?
7. If a story is well written, it "fits together;" that is, all of the parts of the story fit together to give the reader a single, or unified, feeling about the story. What are the three main parts of this story that this study guide has not dealt with?

    a. ______________________________
    b. Ethan's education
    c. Ethan's business venture
    d. ______________________________
    e. Ethan's attempts to win justice without fighting
    f. ______________________________

8. Write a brief paragraph which tells what the single unified theme of this story is and how each of the six main parts of the story help create this single impression.
9. What is the author trying to say in this story; that is, what is the theme of the story?
10. What aspects of the protagonist's character are most important to the story?
11. Explain how each of these important aspects is related to the theme of the story.
12. What less important aspects of the protagonist's character are brought out in this story?
13. List the minor characters of the story and the major aspects of their characters.
14. In what ways do the minor characters act as contrasts to the protagonist?
15. In what ways do the minor characters act as parallels to the protagonist?

16. If an author has done a good job of characterization, the characters will seem so real that we can imagine how they might act in other situations; that is, we can imagine other aspects of the character. List other aspects of the protagonist's character which the author did not present, but which you think he might have.
17. List as many specific words as you can find in the story which describe the protagonist's physical appearance and his actions.
18. Often physical appearance and description of action suggest character. How do the words which you have listed suggest aspects of the protagonist's character?

Be Specific; Be Concrete

When a friend remarks, "I bought some new clothes yesterday," you ask, "What kind?" The general term clothes does not satisfy you; you want something specific. "A shirt and jeans for riding," the friend replies. Now the information is specific, but you are still not satisfied. You want it also to be concrete. To your "What are they like?" the reply is perhaps, "A red and green plaid wool shirt and blue jeans." Now you have something concrete, something that establishes a definite mental image for one or more of the five senses.

In conversation, then, we always are in search of specific and concrete detail. If such details interest us enough to keep us asking questions when we are talking, then obviously in writing we need to give our readers always the most specific and the most concrete details. Yet many of us, as soon as we begin writing, deliberately shy away from the specific and concrete. We know that our friends would laugh if we said that we had bought a "colorful" sweater, but in writing we do not hesitate to say that shelves of "colorful" books lines the room or that a bowl of "beautiful, tastefully arranged flowers" stood on the table. The problem is to provide reports so the reader may make his own judgment. We want the reader to make the judgment for himself that the books are colorful.

PREFER CONCRETE VERBS AND NOUNS TO ADJECTIVES AND ADVERBS

Search continually for one word that will do the work of two and do it more effectively. In reading we prefer a concrete noun to a more abstract noun with an adjective to particularize it. We prefer a concrete verb that needs no modifier to a general verb that needs an adverb to give it life. Not she called shrilly but she shrilled; not he walked proudly but he strutted; not he walked haltingly but he limped.

The time to pin down these concrete expressions is while you are observing and making your chart -- while the actual thing is before you. If you jot down a general expression when you are at the scene, intending to find specific and concrete language for it afterward, you will not succeed. For one thing, writing the general expression stops your thinking, blurs your original sharp impression, so you are likely later to snatch at an imitative phrase instead of finding a fresh one that is true to what you experienced. If you do not search for the ~~exact words while you are observing~~, you will become imitative when you write.

LESSON #2: THREE CHARACTER TYPES

OBJECTIVES: To distinguish and analyze types of literary characters.
To determine the identifying qualities of the hero, the villain, and the sidekick.
To hypothesize the function of each type within the work.

MATERIALS:

"Theseus"
"Rustem and Sohrab"
"Strong, but Quirky"
"Joe Magarac"
"A Gentleman Repays a Loan"
"The Bottle Imp"
"Balder and the Mistletoe"
"The Legend of the Moor's Legacy"
"The Adventure of the Blue Carbuncle"

PROCEDURES:

A. To introduce the hero as a literary type the entire class reads "Theseus." To prepare for reading, distribute the study guide and read the questions with the class. To reduce frustration caused by the Greek names in the story, review these before reading begins.

B. To begin analysis of the hero as an ideal man held up as an example to others, discuss the story in terms of the study guide questions which direct the student's thinking in this direction.

C. To further enforce the concept, assign "Rustem and Sohrab" along with the study guide. To reduce teacher direction handle the discussion in small groups. Check comprehension by a follow-up summary with the entire class.

D. To focus attention on a variation of the super-hero, the American folk hero, assign the entire class the story "Strong, but Quirky." This story of Davy Crockett serves as an illustration of the ideal man as perceived by the American frontiersman. Distribute the study guide before reading and use it as the basis for whole class discussion. (When discussing question six, list the heroes named by the class on the board along with their outstanding characteristics.)

E. To provide another example of the American folk hero, assign the whole class "Joe Magarac" along with the study guide questions.

To encourage independent thinking and verbalization of ideas, sanctioned by peers, conduct discussion in small, heterogenous groups. The groups discuss the study guide questions.

When they have concluded their discussion, assign them the independent analysis of a myth or tall tale.

1. Select from the library a myth or tall tale to study independently. When you have read the selection, formulate a list of questions that are important to answer in order to understand the work and the characterization it presents.
2. Write a brief summary of the work and a description of the hero including both his physical appearance and the aspects of his character.

F. To introduce the average man as hero, to analyze his qualities, and to compare him to the super-hero, assign the short story "A Gentleman Repays a Loan."

To guide the responses to study questions, discuss with the class asking supplementary questions wherever necessary. Questions like the following may be helpful.

1. What weaknesses does the hero show?
2. In what ways does he overcome these weaknesses?
3. In what ways is he limited by his weaknesses?
4. What weaknesses did Ethan Allen have?
5. Why does he not have as many weaknesses as most people?

(Additional questions suggesting comparisons to other stories will help lead the student to an understanding of the differences between the super-hero and the average man as hero.)

G. To reinforce the student's ability to recognize and analyze this type of hero and to increase his ability to work independently, assign "The Bottle Imp." The discussion again is carried out in small groups.

H. To summarize the hero as a character type, and to produce a general picture of the type in all literature, conduct a whole class discussion based on the following questions:

1. What two meanings of the word "hero" have we been using? (hero=ideal man; hero=main character)
2. To distinguish these two, the main character–whether a George Washington or a Hitler–is called a protagonist.
3. How can you pick out the hero, or main character of a story?
4. What different types of heroes have we seen?
   a. What qualities do Theseus, Rustem, Magarac, and Crockett have in common?
   b. What events in their lives have common elements?
   c. Why are Rustem and Theseum regarded as heroes?
   d. How do these heroes contrast or compare with the heroes of the other stories ??
5. How does the life of the people determine the kind of character used as a hero in their literature?

6. Which of the characters we have read about seems most "real"?
7. In those stories where the character does not seem to have really existed, what was the purpose of the writer in creating such a character? (ideal-goal for average man)
8. Of those characters which seemed most "real" what qualities did they have which made them seem more human? (physical appearance; error; weakness; victimized; wins, but not by own power)
9. Does lack of reality in the case of mythic heroes make them unworthy of consideration? Why?
10. In what ways do mythic characters remain important and vital to us?

I. To concentrate attention on a second type of character, the villain, distribute the study guide and the story, "Balder and the Mistletoe." Here, in addition to a hero similar to Theseus, is introduced the villain, Loki. Follow up the reading with a class discussion based on the study questions which guide the student in discovering the nature of the villain.

J. To extend the category of villain in the same manner followed in the analysis of the hero, assign the study guide and story, "The Legend of the Moor's Legacy." In this story the students analyze an evil man as villain, presented as an opposing force to the hero, an average man. Group the class heterogeneously for discussion of the story.

K. To summarize and generalize the villain as a type character, discuss the questions which follow:
1. From the point of view of the hero, what function does the villain have in a story?
2. What role does the villain play in the plot of a story?
3. Compare the three villains we have seen: the devil, Loki, the Alcalde. How are they the same? different?
4. What other villains are you familar with? In what ways are these villains similar to those you have read about? What function do they serve in stories?
5. What characteristics seem to be common to villains?

L. To provide a basis for discussion of the "sidekick" as a literary character type, assign the class "The Adventure of the Blue Carbuncle." Distribute the study guides and preview the questions before reading.

M. To extend the concept of "sidekick" and provide a wider range of examples, following discussion of "The Case of the Blue Carbuncle," divide the class into heterogeneous groups to discuss the following questions and record their answers.

1. From your experience with television programs, movies, and other stories, what other heroes can you name who have helpers, or "sidekicks," like Watson? List the heroes and their sidekicks.
2. Discuss each of the sidekicks you have listed and make a list of the qualities and roles in the stories which they all share.
3. Write a definition following the rules for defining which fully explains the sidekick as a type of character.

Instruct each group to choose a speaker who will present their answers to the class. Follow up these presentations with whole class discussion.

N. To evaluate the degree of understanding achieved by each student and to provide an opportunity to synthesize the concept of literary types, have each student write a definition and give examples of each of the three general types examined in this lesson.

STUDY GUIDE: "Theseus"
by Olivia E. Coolidge

1. What was the upbringing of Theseus like?
2. What is Theseus like in physical appearance?
3. How was the lifting of the stone and the training required to perform such a feat a wise test of his readiness to know of his father?
4. The author mentions that Theseus had "ambition." What other qualities does he have?
5. Were Theseus'sabilities those of the average man, or did he in some ways stand out above the others? Find examples of incidents in the story to back up your answer.
6. What was the attitude of the other people in the story toward Theseus?
7. What feat did Theseus perform? Of what value is this deed to his society?
8. What is it that, more than anything else, makes Theseus a hero to his people?
9. Why should it be more difficult to face a monster than a wild animal of some sort?
10. What modern heroes are revered for having done deeds similar to Theseus's?

STUDY GUIDE: "Rustem and Sohrab"
by E. M. Wilmot-Buxton

1. Although Rustem, the hero of the Persians, is in this story, with whom does he share the spotlight?
2. What outstanding qualities did Rustem have as a baby and a youth, even before he became renowned in battle? What parts of the story revealed these qualities?
3. Why did Tamineh tell her husband she had had a daughter? What had Rustem done to justify this? How was Tamineh wrong in what she did?
4. How was Sohrab like his father?
5. In what ways was Rustem superior to other men?
6. Summarize the qualities the Persians seem to admire and give to their heroes. How do these compare to the Greek Theseus and his qualities?
7. What parallels exist between the life stories of Rustem and Theseus ?
8. How do they both attain heroic stature?
9. How do they both usurp power from the older generation? Why do you suppose this theme is important in myth?

STUDY GUIDE: "Balder and the Mistletoe"

by Abbie F. Brown

1. How does the writer describe Balder? How else do you know what kind of a person he is?
2. How would you compare Loki to Balder?
3. If Balder is the hero, what would you call Loki's role?
4. What causes Loki's desire to kill Balder? Would we consider this a just reason?
5. How does Loki carry out his plan? In what way does he take advantage of others? What good qualities of Frigg and Hoder is Loki making use of for his own evil ends?
6. Who triumphs in the end? In what way was Balder's death the cause of something good?
7. How can Loki's story be compared and contrasted to those of Theseus and Rustem?

STUDY GUIDE: "The Legend of the Moor's Legacy"

by Washington Irving

1. What kind of hero is Peregil? On what evidence in the story do you base your answer?
2. What kind of person is Peregil? What parts of the story reveal his personality?
3. Which of the characters in the story are villains ? What clues does the author give you?
4. How does the villain try to harm the hero? What is he taking advantage of to carry out his evil plan?
5. How is the villain defeated? Does Peregil save himself?
6. Compare Peregil to the hero of "The Bottle Imp," Keawe. How are they similar?
7. What characters present the most striking contrasts to the Moor? In what ways do they contrast with the Moor?
8. What part does Peregil's wife play in the story? How does her behavior affect Peregil throughout the story? How might you classify her, as heroine, villain, or something else?

STUDY GUIDE: "Strong but Quirky"
by Irwin Shapiro

1. When Shapiro writes the speech of characters,he is trying to create a special effect in writing. What effect is that? What other stories have you read with this type of dialogue?
2. What impossible things did the author try to get you to believe?
3. What qualities did Davy Crockett have in this story? How were these qualities important to frontiersmen?
4. From this exaggerated "tall tale," what qualities do you think the real Davy Crockett had which brought about this kind of story?
5. What other stories have you heard about Davy Crockett? What else do they reveal about him?
6. Name the other western heroes you have read about or seen on television. What outstanding characteristics did each of them have?
7. From your answers make a list of the qualities seen in the American Western hero in general. How do the qualities of the American hero compare to the Greek and Persian heroes we have read about? How do their feats compare to those of Theseus and Rustem?

STUDY GUIDE: "Joe Magarac"
by Katherine Shippen

1. What group in our country created Joe Magarac?
2. Why would Joe's actions be respected by this group?
3. In what ways did Joe's abilities exceed those of the average man?
4. Since this story does not give a physical description of Joe Magarac, create one yourself that suits the man. How is your description an exaggeration of the physical appearance of most men?
5. What does the story of Joe Magarac have in common with the story of Davy Crockett, Theseus, and Rustem?
6. What do the feats of all these heroes have in common?

STUDY GUIDE: "The Adventure of the Blue Carbuncle"
by A. Conan Doyle

1. Which is most important in this story, the characters or the unraveling of the mystery?
2. Is James Ryder a villain? If not, what creates the conflict in the story?
3. What kind of a person is Watson?
4. What is Watson's purpose in the story? What incidents in the story reveal his purpose?
5. In what way is Sherlock Holmes a hero? How is he different from other heroes? What particular characteristics differentiate Sherlock Holmes from the ordinary man?
6. In what way is the conflict in this story similar to the conflict in "The Bottle Imp"?

STUDY GUIDE: "A Gentleman Repays a Loan"
by Keith West

1. In the speech of the diamond merchant what technique of writing is used? Where did you see this before?
2. When did you first realize that Tsim Sek did not plan to keep the diamond?
3. Did you expect the ending of the story? What does it reveal to you about Tsim Sek's character?
4. Up to the unexpected ending, what major aspect of Tsim Sek's character did the story emphasize?
5. How is the hero of this story different from the heroes of the other stories we have read?
6. What kind of society created this hero? What kind of society created Davy Crockett? Theseus? How does each character reflect the qualities respected by his particular society?

STUDY GUIDE: "The Bottle Imp"
by Robert L. Stevenson

1. How does the author describe Keawe in the first paragraph of the story?
2. How does the fact that Keawe was poor affect his actions in the story?
3. What incidents in the story show he was brave? Was he brave in the same way Davy Crockett was brave?
4. Which of the heroes we have seen is he most like? Why?
5. How do Keawe's actions after he bought the bottle reveal he was a cautious, practical man?
6. The first time Keawe bought the bottle it was because of his desire for material wealth. What drove him to buy the bottle a second time?
7. What good quality did buying the bottle a second time reveal in Keawe? What weaknesses did it reveal?
8. How did Kokua teach Keawe a lesson? If he had been an evil man, how could the story have ended?
9. Did Keawe solve his problem by himself in the end? What saved him?
10. Keawe is not always in control of the things that happen to him. Where do you see him as the victim of circumstances which he, because of his weaknesses, cannot control?

STUDY GUIDE: "How the Devil Lost His Poncho"
by Ricardo Palma

VOCABULARY: chagrin, advocate, prerogative

1. Who is the villain in this story?
2. Is he a real person?
3. How does the villain plan to carry out his evil? What effect does he have upon the people?
4. How does the author organize his story to emphasize the effectiveness of the villain?
5. What gives the villain away? How is he defeated?
6. How can the people tell when the devil has returned to get his poncho? What were the people trying to explain by this story?

LESSON #3: SOME TECHNIQUES USED BY WRITERS

OBJECTIVES: To recognize emotional reactions.
To perceive relationships.
To investigate author techniques in characterization.

MATERIALS: "Clues to a Person's Feelings"
"To the Rescue"
Passages introducing characters in David Copperfield

PROCEDURES:

A. To introduce the work on technique, say the following to the students:

An author may tell you directly how a character in a story feels, or he may indicate the character's feelings by telling what the person says or does. An author may also let you know how a character feels by describing inner sensations. For example, he might say, "Al's skin began to prickle." Or he might describe some observable change in the body, as, "Al frowned."

B. Pass out "Clues to a Person's Feelings." Also have the students read the selection, "To the Rescue," and follow the directions given on these two pages.

C. Introduce cartoon characters as examples of exaggerated characters. Say to the class:

Have you ever observed that the people you read about in the funnies fall into set patterns? The smart aleck, the sissy, the bully, the snob, the greenhorn, the city slicker--are these not the well-known types of characters you follow in the comic strips?

Cartoons also deal largely with types of people. And in order to fasten the type in mind they exaggerate certain well-known characteristics. A greenhorn from the country always wears trousers that are too short; his ears are large, and he carries an umbrella or a satchel. These are the tags by which we make snap judgments of people.

In our observation of people we are inclined to follow the cartoonist's method of exaggerating the importance of a few details. It is by this means we sort out and classify our acquaintances. You will recognize in the list that follows the names you call some of the people you know. How well do you suppose you understand each type?

Teacher's pet
The goat
Sissy
Poor sport
Tattletale
Mama's darling
A tough
Smart aleck
Tomboy

D. After discussing the characteristics of these types introduce the following activities to the student.
   1. Some of the students in the class will be able to draw amusing cartoons of these types. Other students might portray them in pantomime.
   2. Groups of students might put their heads together and plan some simple little incident to act out before the rest of the class in which a poor sport, or a tattletale, plays the leading role. What characteristics will you exaggerate so as to call attention to them?

E. When the students have completed these activities, ask them to choose a character about whom they will write a character sketch. The sketch may be an original invention, or it may be a description of a character with whom they are familiar from T.V., the movies, or the comic strips. More capable students should be encouraged to write an original sketch. The class as a whole should select a particular character and suggest physical appearances and incidents outlined in the directions which follow. (When the class has completed discussion of one character, then each student should select a character and follow the steps individually.)
   1. The first step is to choose a character and identify those idiosyncrasies or characteristics which might be easily exaggerated.
      a. a boy-crazy girl
      b. a bully
      c. a cry-baby
      d. a practical joker
      e. a penny pincher
   2. The second step is to choose some physical characteristics which seem to belong with the person's major attributes. Ask the students how they would describe a penny pincher. Would he be old and withered? How would his face look? his eyes? Where might he live? (This lesson will recall all the clichés with which the students are familiar. They will later have an opportunity to discuss the shortcomings of this kind of characterization.)
   3. The third step should be the selection of a brief incident which will exploit the special characteristics of the character chosen for portrayal. Ask the students what sort of incident might best display the chief characteristic of the penny pincher. When the students have suggested a general incident, have them specify a particular one.

4. When the students have dealt with a particular character type such as the penny pincher, ask them to suggest alternate physical descriptions and incidents for the same step. For instance, the penny pincher need not be an old, withered man; he might very well be a junior high school student.
5. When the students have developed ideas for a particular sketch as a class, each student should develop ideas for his own character sketch.
6. The student may open his sketch with a statement of action on the part of the character. This statement should introduce both the incident and some aspects of the character. Or the sketch may be opened by a paragraph describing the physical appearance of the character. Distribute the passages which introduce various characters in David Copperfield. Remind the students that the passages are from a long narrative and point out how they use both description and statements of action.
7. As the students begin to write the opening passages in their character sketches, the teacher should circulate among them to give help where it is needed. The best openings should be read aloud and discussed as they are produced.
8. This work might very well culminate in a class magazine or booklet containing character sketches and essays on character.
9. The teacher can easily supplement the work in this writing assignment with materials from various handbooks or workbooks--materials dealing with emotions, physical appearance, gestures, mannerisms, etc.

Clues to a Person's Feelings

An author may tell you directly how a character in a story feels, or he may indicate the character's feelings by telling what the person says or does. An author may also let you know how a character feels by describing inner sensations. For example, he might say, "Al's skin began to prickle." Or he might describe some observable change in the body, as "Al frowned."

In each passage below, underline the phrase that the writer used to show how the person felt.

With a thumping heart, Steve peered into the dark, silent room.

When his teacher said that he was an expert typist, Amos puffed out his chest and pulled in his stomach.

The color faded from Jerry's cheeks when he heard that his dog had been struck by a car.

An icy chill ran up and down Peggy's spine as she listened to the coyotes howling on the lonely prairie outside the cabin.

Mr. Hoffman's eyes were twinkling as he said, "If I were you, boys, I wouldn't worry about finding a new place to practice basketball."

The tightrope walker held her breath as her partner in the act seemed about to lose his balance on the high wire.

Francis tried to answer Miss Lynn's question, but he had to gulp several times before he was able to speak.

As she watched her son start off to school for the first time, Mrs. Madison had a lump in her throat.

Terry began to tremble as he realized that he had stepped on the brake just in time to stop his automobile before it hit the two children playing in the street.

Steve gazed blankly into space, unmindful of the jostling passengers who surrounded him.

When the child was asked what his name was, he only looked at his toes and held tighter to his mother's skirt.

His muscles frozen, Roy stood poised on the diving board, unable to move.

Caroline had a sensation of dryness in her throat as she rose to make her report to the school assembly.

The policeman merely arched his eyebrows when Mr. Dale said, "I didn't notice that I had put my car in a No Parking zone."

As the student pilot waited for clearance from the control tower to take off on his first solo flight, every nerve in his body was tingling.

Harry's eyes narrowed when he noticed a frayed cable on the pulley of the steam shovel.

Mr. Adams breathed a deep sigh as the airplane's faltering engine finally settled down to a steady purring.

As the long, dull speech ran past his dinner hour, Mr. Dean began to tap his foot.

When Susanna momentarily forgot one of her lines during the play, a wave of crimson crept over her face.

As he slowly edged his way across a narrow catwalk on the high scaffolding, Dan kept wiping away the perspiration that ran down his forehead and into his eyes.

While he stared at the algebra problem, Mike wrinkled his brow and tapped his pencil on the desk.

Helen began to hum a song when she noticed that there were only a few more dirty dishes to be

"To the Rescue"

"Please, Father. Let me come along," Bert begged for the tenth time since he and his father, a wholesale grocer, had begun feverishly to load the big truck with boxes of food.

"No, Bert. You'd only be in the way," said Mr. Daly. "And don't ask me again," he added, pausing to wipe the sweat from his brow. The heat in the warehouse was stifling.

"It was lucky you were in the office when that telephone call came," Mr. Daly went on. "I don't know where I could have gotten any of the men at this hour."

Bert's thoughts sped back over the past half-hour. It seemed only five minutes since he had stopped in at the warehouse, intending to walk home with his father. Mr. Daly had been working late, checking the books.

Then the telephone call had come, and a shaky voice had told the news. Pawnee Falls, thirty miles to the south, had been hit by a freak wind and cloudburst. The dam above the city had given way, and conditions in Pawnee Falls were desperate. Scores of people were hurt, and hundreds had been driven from their homes.

Bert had once seen a flooded town. Many of the houses had been almost covered with water, and Bert had felt sorry for the frightened and homeless people.

Bert thought again of the message. "Send us food and medical supplies. The only way to reach us is by boat. We have made arrangements with the owner of your ferry, the River Queen, to make the trip here. He is bringing doctors and will leave in an hour from the Second Street Dock. Can you be there ready to drive your loaded truck on by that time?"

"You can count on me "." Bert's father had promised. Now, good as his word, he was ready to go.

"Close the doors after me, Bert," he called. "And then you might as well go on home."

Bert watched the red tail lights of the truck as his father drove away. Then his heart leaped into his throat. His father was taking the short cut that went under the M & I tracks. Bert had ridden with the regular drivers and knew tha the top of the big truck wouldn't clear the underpass. Evidently his father didn't know this.

Bert began to run, shouting wildly as he went. Then he heard a sickening scraping noise. When he arrived at the scene, he heard the engine racing furiously as his father struggled to back the truck out. It was no use. The truck was wedged in tight.

With an exclamation of dismay, Mr. Daly shut off the motor and clambered down out of the big truck.

"Well," he said, "there goes my chance of making the ferry. What a mess ". Now we'll have to get the wrecker."

As his father gloomily began looking around for a telephone, Bert had a sudden inspiration.

"Dad, I know a way out ". All we have to do is let a little air out of the tires. That will lower the truck enough to do the trick, Then you can back out yourself."

"You're right, Son ". shouted Mr. Daly. "Absolutely right ". Let's get busy."

In a few minutes the truck was extricated.

Mr. Daly leaned over and opened the door.

"Get in, Bert," he said. "We'll have to go get more air in these tires. I guess I need you on this trip after all.

(Within a short time Bert experienced many different feelings. Explain when he probably felt each of them.)

inspired -
disappointed -
fearful -
happy -
sympathetic -

LESSON #4: THE NATURE OF CHARACTER

OBJECTIVES: To emphasize the difficulty of characterization.
To determine what character is.

MATERIALS: "Uncle Claude" (Used in lesson one.)

PROCEDURES:

A. Ask the students to look at the list of character traits that they have developed in lesson one, and ask them to apply this list to a person they know well. (The football coach, the principal, etc.)
   1. Are these traits adequate to completely describe this person?
   2. In what ways is such a list of traits inadequate? (Not concrete enough, not enough physical description, does not show how the person would act in particular situations.)

B. Have the students reread "Uncle Claude" from worksheet five of lesson one.
   1. Has the author with his use of descriptive words been able to convey the complexities of the person's character?
   2. In what ways is this selection an inadequate characterization?
   3. Just exactly what must we include to give an adequate presentation of a person's character?
   4. Just exactly what is character?

C. At this point the students will be frustrated and feel insecure about their understanding of character and personality. After a brief class discussion, have the students work in small groups to enable them all to participate in a discussion of character and personality.
   1. In your group formulate a definition of character as you now understand it.
   2. Also formulate a list of questions to indicate what you do not yet know about character.
   3. Also formulate a list of statements about what an author must do to present an adequate characterization to the reader.

D. To prepare for a discussion with the school psychologist, supply the students with copies of the results of each group's work.
   1. After the psychologist visits us, you will each write a definition of character. To do a good job you should include answers to the questions we have formulated and any other information which the psychologist gives us.
   2. Listen carefully to his presentation. Be sure to take notes on any important points that he makes or any answers he gives to the questions we have formulated. When he has finished his presentation, be prepared to ask him questions he has not answered.

The school psychologist should be asked to explain the various schools of thought about character and personality in terms which the students can understand. The talk should end with an explanation of the various determiners of character and personality, since this discussion is the subject of the next lesson in the unit.

LESSON #5: DETERMINERS OF CHARACTER

OBJECTIVES: To recognize the various determiners of character.
To see how authors present these determiners of character.

MATERIALS:
"Clothes Make the Man" - physical appearance
"Camel Boy" - education
"Boys Will Be Boys" - family
"Mama and the Graduation Present" - family
"A Lad of India" - culture
"Francie at Boarding School" - culture
"Sixteen" - adolescence
"The Last Leaf" - old age

PROCEDURES:

To provide a basis for solving the problem of determiners of character as presented in literature, present the following stories to the students. Each one emphasizes a particular influence which governs character development.

The method of presenting these stories depends upon the comprehension of the students. If they indicate readiness to work in groups, some of the stories may be handled in that way. If some are able to work individually, they should do so. In any case, study guides are provided and may be used in discussions focusing on each determiner as it appears in the reading.

STUDY GUIDE: "Mama and the Graduation Present"
by Kathryn Forbes

1. In what ways is Katrin very much a teenager? What things were most important in her life?
2. What problem does Mama face? How does she solve it?
3. When Katrin found out what Mama had done, what did she realize about herself?
4. What does the cup of coffee mean in Katrin's family? How has the family by example and by the way they handled her behavior helped Katrin to become more grown-up?
5. What kind of a person do you think Katrin will be from this point on?
6. How important is a family in determining a personality? What examples can you think of?

STUDY GUIDE: "A Lad of India"
by Jeanette Eaton

VOCABULARY: remorse, gratitude, impertinent, responsive, wrench, spirited

1. List the Indian customs and way of life that you discover in the story.
2. What made Mohandas feel guilty about eating meat?
3. How would an American boy have told his father of his sins?
4. In what way do you think Mohandas' position in the family and his young marriage influenced his personality? How would you compare him to an American boy of his age?

STUDY GUIDE: "Francie at Boarding School"
by Emily Hahn

1. Why did Jennifer dislike Francie?
2. How were these two characters different?
3. What causes can you find for their differences?
4. Why was Penelope able and willing to understand Francie?
5. In what ways was Francie thoughtless and immature? What part did her American upbringing play in building her character?
6. What determiner of human personality and outlook does this story reveal?

STUDY GUIDE: "Clothes Make the Man"

1. What clues does the author give you as to Tango's personality? How would you describe him--physically and mentally?
2. When do you first realize that the clothing is having an effect on Tango?
3. What incidents play a part in changing Tango's character? How does each incident affect him?
4. The author does not tell you why Tango was a criminal, and judging by his rapid change in character he was not basically evil. What reasons can you think of that might have caused him to lead a life of crime?
5. What determines the character's personality in this story?
6. Can you think of other incidents in which "clothes make the man"?

STUDY GUIDE: "Camel Boy:
by Louise A. Stinetorf

1. What was Nasir's attitude toward each of the following at the beginning of the story?:
    a. tourists
    b. the pyramids
    c. getting money
2. How did meeting Mr. Thompson change Nasir's ideas about the people who came to see the pyramids?
3. How did learning about the history behind the pyramids change his outlook toward the pyramids and his job?
4. What personal qualities did Nasir gain from his education with Mr. Thompson?
   How do you think his more formal education at school will affect him?
5. How does education influence a person's character and his outlook on life?

STUDY GUIDE: "Boys Will Be Boys"
by Bellamy Partridge

1. How did each of the following ideas show Mr. and Mrs. Partridge's desire to train their children?:
    a. earning money
    b. allowances
    c. methods of discipline
2. In each case, what were the parents trying to teach? Was Bellamy aware of what they were trying to do?
3. Which of Bellamy's actions revealed that he was in need of his parents" guidance?
4. How does the story show that little children can often be cruel without realizing it? Judging from the story, what is one way children develop into considerate human beings?
5. If Bellamy had not had his parents to mold his character, what kind of grownup do you think he might have been?

STUDY GUIDE: "Sixteen"
by Maureen Daly

1. From whose point of view is this story being told?
2. Judging from the girl's first comments in the story, what things interest and worry her? Are concerns of this kind common for a girl of sixteen?
3. What is the girl trying to prove to you in her opening statements? Can you see examples of this in teenagers today?
4. How did the world around her look to the girl when she was skating and on her way home? Find passages in the story which show her attitude.
5. When does the girl's attitude change? Describe how the landscape now looks to her. What causes her change in attitude?
6. Find other examples from your own experience which show that a person's inner feelings affect his outlook on the world.
7. Compare the girl in this story to teenagers in general. How is she typical?

STUDY GUIDE: "The Last Leaf"
by Oliver Wendell Holmes

1. Who is "the last leaf?"
2. Why are the lines, "E'er the pruning knife of Time cut him down," particularly fitting in this poem? What does the author mean? What figure of speech is he using?
3. Which lines describe the old man's physical appearance? Put them together and in your own words write two or three sentences describing him.
4. Which lines tell you about the old man's inner being, his thoughts, and his feelings? How would you describe his personality in your own words?
5. What is the attitude of the speaker toward the old man?
6. Compare the old man in this poem to other very old people you know. How is he similar to them?
7. Write a short paragraph describing very old people in general. Try to cite their common characteristics.

LESSON #6: GROWTH AND CHANGE IN CHARACTER

OBJECTIVES: To observe the development of a character in a writing of moderate length.
To observe a complex character rather than simple types of characters.

MATERIALS: "Man Without a Country"
"Stories You Can Finish"

PROCEDURES:

A. Have the class read "Man Without a Country." When they have finished, direct their discussion to the development of Nolan's character. The following questions will help analyze Nolan's character.

1. Did your first impression of Nolan change as you proceeded through the story? Explain.
2. If so, was it because he himself changed?
3. What incident made you realize that Nolan was brave?
4. What incident made you realize Nolan was reverent?
5. What two incidents made you realize how Nolan loved his country?
6. On his first cruise Nolan broke down while reading some lines from Sir Walter Scott's poem, "The Lay of the Last Minstrel."
   a. Which part of the poem suggests a more bitter end for a man without a country--the lines Nolan read aloud or the last four lines of the poem?
   b. How did Nolan show how deeply the poem affected him?
   c. We have never heard of a reader who wept in sympathy with Nolan at this point in the story. But we have known of many readers who become tearful at the end of this story. Why is a reader more likely to weep over Nolan's final hours than over his early unhappiness?

B. Administer the short answer test from the accompanying test booklet to determine students' ability to understand the plot of the story. If students manage a passing grade on the test, they may begin the writing assignment mentioned below. Students who are experiencing difficulty with the plot may see the movie "The Man Without A Country," produced by B & W Films, which runs twenty-one minutes.

C. Group the students into small homogeneous groups where they will structure a paper that will analyze the character development of Philip Nolan. Make sure the students emphasize the importance of situation in illuminating character development.

D. *As the students finish their writing assignment,* again point out the importance of situation in illuminating and developing character. Then assign each student one of the stories in "Stories You Can Finish." (The NEA Journal also includes a story to finish each month.)

E. The next assignment will allow the teacher time to have individual conferences with students concerning theme errors in "Man Without a Country." The two selections, "The Bishop's Candlesticks" and "Friends in San Rosario," provide independent reading and writing situations for the students. Introduce these stories with a statement such as the following.

Tailor-made suits are preferred by many men because they fit individual proportions and particular tastes. Ready-made suits, on the contrary, merely fit general types. Hundreds of suits or dresses come from the factory made just alike. To many a woman, the thought of seeing her identical dress on someone else is a blow to her pride, for it spoils her sense of distinction tion. To suit the fancy of such women, therefore, exclusive modistes make only one dress to a single pattern. Such a gown is original and therefore, to most people, more beautiful.

Perhaps you have observed that in some of the stories you have read thus far the characters seem factory-made; that is, they belong to a general type. There are dozens of such people in similar stories. In fairy tales it is easy to recognize them--the brave Prince Charming and the modest Cinderella. Once you have met one wicked stepmother, you have met them all. Such characters belong to an age in literature when storytellers were more interested in the tale to be told than in the people it described. Consequently, their characters seem to us more like amusing puppets than real people. We are not convinced that they are true to life.

Most of our great literature, however, has dealt with characters rather than with TYPES. This is one of the more obvious ways by which you can tell the merits of a work. If its characters are ready-made people, just taken off a shelf and set stiffly into their places in the plot, then you may know that the story, even though it may be interesting, is not of quality.

In all the stories that you have read in this unit, how many real characters do you feel that you have met? Would you recognize this one, or that, because he is like no one else in the world? In the two stories that follow you are to meet real people rather than TYPES.

1. Read "The Bishop's Candlesticks" and then write a composition that distinguishes the real character from that of the character type.
2. Since the students will be widely separated in their assignments at this point, this last selection is optional. Answer the study questions for "Friends in San Rosario" and do the same writing assignment as for "The Bishop's Candlesticks."

LESSON #7: CHARACTER, STYLE, AND THEME

OBJECTIVES: To synthesize the learning of the unit.
To relate characterization to style and theme.

MATERIALS: "Abe Lincoln Grows Up"
"A Farmer Remembers Lincoln"
"Letter to Mrs. Bixby"
"Oh Captain, My Captain"

PROCEDURES:

A. To give recognition to student achievement and to give students experience in editing, assign the development of a publication titled "An Analysis of Characterization in Literature." If the class is particularly able, the teacher should divide the class into heterogeneous groups and have each group produce a booklet. In most classes only a few students will be able to manage such an assignment. If the students are sincere and responsive, they should be allowed to select the editing group. In most classes the teacher should limit the group to the most able students and let the class choose among them.

   1. We have now finished the major part of this unit. You have done such good work that I think we should publish it in some sort of booklet. To do so we will have to select an editorial board to organize, edit, and unify the papers you have written. I have looked over your grades and the work that you have done and have selected the students who are most suited for this job of editing the publication. Since this work will demand extra time, I have checked with them to see if they are willing to do this job. Here are the names of those students who are both willing and able. (Let the class vote on the choices for the editorial board; there should be at least twice as many to choose from as there will be on the editorial board. Otherwise feelings might be hurt.)

   2. After the group is selected, establish meeting times outside of class so that the students can receive careful guidance in selecting works, organizing materials, writing introductions and conclusions, and editing.

B. To prepare for the final assignment in the unit, distribute "Abe Lincoln Grows Up" and the study guide for the selection. Explain the final assignment and assign the students the reading as homework.

   1. Our final work in this unit will be to write an analysis of characterization. The analysis should include all the facets of characterization which we have covered--traits, types, authors' techniques, definition, determiners, and development.

2. As we work through this last lesson of the unit we will introduce another idea—the relationship of characterization to style and theme. You will also be expected to include this idea in your paper.
3. Although you may use examples from any source, this selection, "Abe Lincoln Grows Up," should be the basis for most of your examples. As you read, keep in mind that the major use of this work will be to develop your understanding and to find examples which will be useful in your theme. (Assign specific sections to be finished by specified times and quiz or discuss the reading as it comes due.)

C. Distribute "A Farmer Remembers Lincoln" and its study guide, read through the questions with the students, and tell them the meanings of any words they do not know. Read the poem to the students and discuss the questions, having them write out answers to the study guide questions. Discuss the theme and style of the selections with the class.
1. Why did the author write this poem? What is he trying to show?
2. What particular aspect of Lincoln's character does this selection center upon?
3. What techniques does the author use to illuminate his theme?
4. Why is this situation better suited for illustrating this particular aspect of Lincoln's character than any other aspect of his character?
5. If this selection had been written slightly differently, it would have emphasized other aspects of Lincoln's character. What other aspects of character could such a selection have emphasized?
6. Is it acceptable for an author to "dream up" a situation about a real historical figure?
7. What other styles could the author have used to explain this particular aspect of Lincoln's character?
8. What do we call the style he did choose?

D. To continue the discussion of characterization in relation to style and theme, distribute "Oh Captain, My Captain" and its study guide, preview the study guide, and read the poem to the class. Let the students work out answers to the study guide questions in small groups. When they are finished, compare the selection in theme, style, and characterization to "A Farmer Remembers Lincoln."
1. Group one, what did you decide was the theme of this selection? (Ask all the groups, and help the class develop a composite statement of the theme.)
2. What aspects of Lincoln's character are suggested in the development of this theme?
3. Both this poem and "A Farmer Remembers Lincoln" make a similar point about the speaker's emotions. What is that point?
4. The characterization of Lincoln plays a different role in the two poems. In which poem is the characterization of Lincoln closer to the central theme of the poem?

    5. How does the characterization of Lincoln in "Oh Captain, My Captain" aid in the development of the theme?
    6. "A Farmer Remembers Lincoln" is written as the farmer would speak, but "Oh Captain, My Captain" is written with a regular rhythm and rhyme. Why would a rhymed poem have been a less effective style for "A Farmer Remembers Lincoln"?
    7. Does the rhymed style of "Oh Captain, My Captain" help or hinder the development of the theme of the poem? Why?

E. Distribute the study guide for "A Letter to Mrs. Bixby" and the selection. Preview the questions with the students and read the letter with them.

    1. Work through the study guide questions by yourself. Use the answers as a basis for doing the assignment in the last question.
    2. The assignment in the last question should be answered in writing.

The study guide for this selection includes questions about theme and style. Since the students have had experience with this type of discussion, they should be able to do this assignment independently. Also, the results of this writing assignment will indicate to the teacher what help the students need in their independent analysis of "Abe Lincoln Grows Up."

F. The final work of the unit is the writing assignment described in section B of this lesson plan. Since students will finish this work at different times, the teacher must have additional work prepared to fill the time. For slower students, analysis of more works about Lincoln would be useful. (Turner's "Lincoln" in Roads to Everywhere, Ginn.) Fast readers might read a longer work. (Hubbard's "A Statue of Mr. Lincoln" in Windows on the World, Ginn.) Creative students might combine their creative writing assignments into a short story, or write in other styles to illustrate the booklet. The booklet editors will of course have plenty to do. The conclusion of the unit is the presentation of the booklet to the class.

STUDY GUIDE: "Oh Captain, My Captain"
by Walt Whitman

VOCABULARY: rack, exulting, keel, trills

This poem was written by Walt Whitman about his feelings after the death of Abraham Lincoln.

1. This poem is metaphoric; that is, it makes comparisons. What does the use of the word "captain" for Lincoln suggest about his character? That is, what are the special connotations of the word captain in this poem?
2. If Lincoln is the captain, what is the ship? Who are the crew? What "fearful trip" is done? What would "weathered every rack" mean metaphorically?
3. The poem uses many exclamation points. Of what is an exclamation point a symbol?
4. Without considering the rest of the poem, what emotion would seem to be present in the first line of the poem?
5. The last four lines of the first stanza show a different emotion which contrasts with the emotion of the first four lines. What emotion do these last four lines of stanza one convey?
6. In the second stanza of the poem, Whitman speaks to Lincoln even though he has already told us that Lincoln is dead. Why does this seem acceptable? In what emotional tone is he talking to the dead captain?
7. The last stanza has only one exclamation point. The first part of the poem describes Lincoln. What does line five describe? What does line six describe?
8. The poem contrasts the feelings of victory and defeat. With which emotion does the poem begin? With which emotion does the poem end?
9. What specific words in the poem connote victory, or jubilation? What words in the poem connote defeat, or grief?
10. In this poem, which deals mainly with sadness, why does Whitman include the feeling of happiness or jubilation?
11. Write a paragraph which explains the theme of this poem and the way the author develops that theme.

STUDY GUIDE: "A Letter to Mrs. Bixby"
by Abraham Lincoln

VOCABULARY:
- fruitless
- beguile
- overwhelming
- refrain
- tendering
- consolation
- assuage
- anguish
- bereavement
- cherished

1. This letter written by Lincoln tells us something about Lincoln's character. Quote a section of this letter which shows that Lincoln is not conceited.
2. What does the letter tell us about Lincoln's religious beliefs?
3. What do we learn about Lincoln's character from the mere fact that he wrote such a letter?
4. What are the connotations of the word beguile? What are the connotations of the word assuage? In what way do these two words suggest a comparison? Who are the ones being compared? What does the comparison suggest about Lincoln's character?
5. Why does Lincoln hope that Mrs. Bixby will have pride in having lost five sons during the war? What does this tell you about Lincoln's devotion to the United States?
6. Notice that only in the second sentence does Lincoln talk directly about his own sympathy for Mrs. Bixby. Certainly the entire letter is an attempt to express his emotions, but notice how his own emotions are "bundled up" in many other things. Notice the other things that are closely involved with his emotion.
    a. In sentence one, what kinds of feelings and things are called to mind by the words files, War Department, Adjutant General, died, field of battle?
    b. What does Lincoln feel he symbolizes in sentence three? What are the connotations of the words Republic and save?
    c. What are the connotations in sentence four of the words pray, heavenly Father, loved, sacrifice, altar? How are the connotations of altar changed by including it in the phrase altar of freedom? What does this sentence suggest about the relationship which Lincoln feels between God and Country?
7. Explain how this letter illuminates both the character of Lincoln and the specific circumstances in which he found himself when he wrote this letter. Explain how the various parts of this letter contribute to a central theme. Tell what that central theme is, and how closely it is connected with Lincoln's character.

STUDY GUIDE: "Abe Lincoln Grows Up"
by Carl Sandburg

The questions in Adventures in Reading serve as an excellent study guide. The numbers in this study guide refer to those questions which are particularly appropriate for the study of characterization.

VOCABULARY:

Chapters I-III - luring, abrupt, yonder
Chapter IV - wistful, cleated, prophecy, beckoning
Chapter V - syllables, gnarled, gaunt, predestination
Chapter VI - proportions, erosion, immensities, reticences, inconceivably, exterior
Chapter VII - surveyor, land sharks, security, involuntary servitude, can only originate in usurpation and tyranny
Chapter X - impressions, faculty, reconstruction, ingots, scurvy
Chapter XI - gutteral, etching, interruption, monotonous
Chapter XII - declaration, destinies, apparition, stanch
Chapter XIII - puncheons, cleats, scythe, communion, soliloquies, immense
Chapter XIV - formative, organic
Chapter XV - sagacity, gumption, riotous, exploits
Chapter XVII - whimsical, coincidences, portentous, admonitions, maledictions
Chapter XVIII - perceiving, waggish, desirous, impetuous, surmounting, abstraction

Questions 1, 3, 4, 7, 8, 9.

To follow the first part of 9: What characteristics of Lincoln would you think were caused by his physical environment?
To follow the second part of 9: What characteristics of Lincoln would you think were caused by the social determiners of character?

Questions 11, 12, 14.

To follow 14: In this chapter the author talks about what the moon could see. How is the moon a better observer of these events than any man? What connotative associations that we have for the moon make this device effective? How successful is this device in helping the author depict more general problems that Lincoln will face when he is a man?

Questions 19, 21, 23, 24, 25, 26, 29, 30.

To follow 30: What do the superstitions of these pioneers tell us about the importance of the physical environment to these people?

Questions 33, 34, 35.

STUDY GUIDE: "A Farmer Remembers Lincoln"
by Witter Bynner

VOCABULARY: butt of the clip

1. In what way do two punctuation marks in the first line indicate that the poem is one person speaking to a particular audience?
2. Quote the two lines of the poem that tell you what kind of people the listeners are.
3. What does line six mean?
4. Why does the speaker use the verb "can see" rather than "saw" in line ten?
5. What does line sixteen mean?
6. What is the meaning of "high" in line twenty-four?
7. Some of the phrases of the poem seem to give "bad" connotations about Lincoln: "He was...an old farmer," "He wa'nt a smooth-appearin' man at all," "Thin-faced, long-necked, And a swellin' kind of a thick lip like." Quote the statements that the farmer makes which show that he didn't mean these to have "bad" connotations.
8. What event is the basis for the second stanza?
9. What is Lincoln doing in the fourth stanza?
10. These two stanzas (two and four) do not describe events in the order in which they happen. Why does the author put them in the order he does?
11. This poem characterizes two men--a farmer and Abraham Lincoln. How does the characterization of the farmer help make the characterization of Lincoln more effective?

STUDY GUIDE: "Friends in San Rosario"

by O. Henry

1. What factors in Western life produced individuality in people?
2. What factors in Eastern life were more likely to produce types?
3. Suppose that Mr. Nettlewick had found out about the hoax played upon him by the two bankers. What would have been his attitude?
4. Suppose he had been in Bob Buckley's place. What would you expect him to do? Suppose a friend had made a request of him similar to that made of Major Tom. Would he have been able to meet such an emergency? What would you have expected him to do?
5. What would Eastern bankers have said about Major Tom's business methods? And what would have been his reply to their criticisms?
6. What changes in Western life make it less likely to produce such extreme individuality as in former days?
7. What was the quality of the bankers' friendship? On what did it flourish? Look back over the story and find brief passages to illustrate your point.
8. On what kind of faith did the two bankers do business?
9. Would the Bishop in the preceding story have approved of Major Tom's deception? Would he have done likewise had he been in the banker's place? What makes you think so?
10. What would a lesser friend than Major Tom have done upon receiving Bob Buckley's note?
11. What would a lesser man than Bob Buckley have done upon hearing that the examiner was in town?
12. Which characters in the story do you feel that you came to know intimately? Refer to brief passages in the story itself to make your points clear.

STUDY GUIDE: "The Bishop's Candlesticks"

by Victor Hugo

1. Find brief passages from the story that show the qualities of Jean Valjean. What marks of suffering does he show? What evil changes in his character has his experience as a galley slave wrought? What remnants of good can you find in the man? In what way is his better nature expressed? On what in him was the Bishop pinning his faith?
2. What qualities distinguish the Bishop? Look carefully at each of his utterances. What do they tell you about his character? What passages can you quote to show his great faith in mankind? What power did this faith exert over others?
3. What pictures will you carry away in your imagination of Jean Valjean? of the Bishop?
4. What lesson did you learn from the Bishop's actions? from Jean Valjean's experience with the Bishop?
5. What qualities would have endeared the Bishop to you had you been a member of his household? What incidents can you cite to show his lovableness?
6. How do the women of his household show themselves to be smaller souls than the Bishop? the gendarmes? By what signs do you recognize the Bishop to have been a truly great soul?
7. Had the Bishop been a lesser man, how would he have acted when he saw that all the silver was not on the table? when he discovered the basket in the garden? when he faced the gendarmes and their prisoner? when he gave the candlesticks to Jean Valjean?
8. Was it a sign of weakness or strength that Jean Valjean accepted the candlesticks after what had happened? Why?

THE EUCLID ENGLISH DEMONSTRATION CENTER

PROJECT ENGLISH MATERIALS

A UNIT ON MAN AND CULTURE
Ninth Grade Average Curriculum

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TEACHING THE UNIT

To develop interest and provide motivation for study, the unit begins with the reading of a short paper. It is a short essay concerning a visit to friends and the evening which follows. What the students do not know is that the incident is set in the Eskimo culture. The paper serves as a point of departure for discussion of norms of behavior. Next, a discussion of the basic problem, "Why does man behave as he does?," serves to involve the student in the contemplation of human motivation. At this point in the development of the unit, a lesson on terminology is introduced to facilitate discussion and analysis later in the unit.

An example of team teaching follows in a series of lectures for the purpose of providing general background on Japan and teaching note-taking and outlining. The lectures, given by the teachers involved in the unit to all of the average ninth grade students, cover the major institutional areas of the culture.

To provide training in the use of the library and to increase specific knowledge about the structure of Japanese institutions and the nature of Japanese life in general, the students choose the institutional area which most interests them and research this area in the library. The groups within each class plan a report to be given to the rest of the class. Each member also writes a report on the areas he investigated. One member from each group is then chosen to correlate his group's reports into one report and become part of a panel which reports to all ninth grade classes assembled for a final synthesis of the information.

The class is now ready to study literature from the point of view of culture as it influences character, action, and situation. Beginning with short stories written by Japanese and set in Japan, the student looks for evidence of the forces he has studied. The class moves to the literary study of other cultural settings, and an analysis of cultural differences and the ramifications of such differences as seen by the author. With all of these short stories the activities include whole class and small group work, use of study guides before and after reading, developing vocabulary skills, and composition. Compositions include studies of character, theme, cultural concepts, and cultural conflict.

Moving to the more complex world of the novel, the students are given three choices as core reading in the unit. As a culmination of the core novel reading, each student writes a composition of considerable length centering on a major theme of the novel.

The final lesson in the unit is used as a means of evaluating the degree of independence and competency achieved by each student in dealing with the concepts of the unit and their manifestation in literature. A selected bibliography is distributed to the students, from which they choose a book to read independently. With the help of the teacher the students select a topic for a written analysis.

The student completing the culture unit has the tools necessary for an elementary analysis and investigation of the cultural world in literature and in real life. As the understanding and interpretation of mankind and his environment in myriad forms and variations is the basis of all literature, the study of culture as a system created by man and in turn acting upon him is an important factor in building the ability of the young reader to appreciate and comprehend the world of a literary work.

MATERIALS

NOVELS:

Buck, Pearl S., The Good Earth, Pocket Books, Inc., New York, N.Y.; school edition: ed. Jay E. Greene, Globe Book Company, New York, 1949.

Landon, Margaret, Anna and the King of Siam, abridged edition, ed. Elsie Weil, Pocket Books, Inc., New York, N.Y., 1962.

Richter, Conrad, The Light in the Forest, Bantam Pathfinder Editions, Bantam Books, New York, 1963.

SHORT STORIES:

Akutagawa, Ryunosuke, "Rashomon," in Rashomon and Other Stories, Bantam Books, Inc., New York, 1959.

Burkhart, Charles, "Mama," in Writers for Tomorrow, Cornell Publishing Company.

Glick, Carl, "Number One Bad Boy," in Adventures in Reading, ed. Jacob M. Ross and Blanche Jennings Thompson, Harcourt, Brace and Company, New York and Chicago, 1948.

Linn, R. H., "The Intrigue of Mr. S. Yamamoto," in Best Short Stories of 1937, ed. Edward O'Brien.

Lownsbery, Eloise, "Baboushka," in Adventures in Reading.

Martin, Helen R., "Ellie's Furnishing," in Worlds to Explore, ed. Matilda Bailey, Ullin W. Leavell, American Book Company, 1956.

Stinetorf, Louise A., "Camel Boy," in Journeys into America, ed. Arno Jewett et. al., Houghton Mifflin Company, Boston, 1961.

LESSON #1

OBJECTIVES: To discuss the forces affecting the behavior of man.
To focus upon culture as an important influence on man's behavior.

MATERIALS: "The Visit"

PROCEDURES:

A. To provide the basis for class discussion, read the short paper on Eskimo life without telling the students the cultural setting of the incidents. To stimulate discussion, ask the following questions:
   1. What actions in this story surprized you?
   2. How can you explain this behavior? (Takes place in Eskimo country)
   3. What do you learn about the behavior and beliefs of Eskimos from this story?
   4. What causes can you think of for the behavior you have mentioned?

B. The fourth question is structured to lead the class to discuss the causes of human behavior. The students will cite various incidents in the story and the teacher must use their discussion as the basis for objectifying major controls of human behavior.

Behavior:	Cause:
style of home method of travel	physical environment
removal of clothing rubbing feet	biological needs
squeezing meat taboo food	social-cultural

C. To extend the concept, put the question, "Why does man behave as he does?", on the board. Suggest common situations and ask the students to hypothesize why the action occurs.
   1. A boy is running down the street.
   2. A man is going into a downtown restaurant at noon.
   3. A girl puts on a knee-length skirt and a mohair sweater in the morning.

   The students should come up with reasons such as hunger, fear, warmth, social custom, etc. These ideas should be organized into general areas, utilizing the analysis already developed in section B of this lesson.
   1. biological forces
   2. environmental forces
   3. psychological forces
   4. social-cultural forces

D. To emphasize the cultural aspect of man's behavior, present these examples which illustrate culturally caused differences in behavior.
   1. A boy gets up in the morning and puts on a pair of short leather pants and knee-length white socks.
   2. Another boy gets up and puts on cotton trousers with tapered bottoms, a white shirt and a wool sweater with a large letter on it.

"The Visit"

It was winter vacation time and you have decided to visit friends in a nearby town. It is one day's journey from your home to theirs, but moonlight is bright enough this time of year to allow you to travel the entire way without stopping. As lyou approach their home you see the warm yellow light of the lamps casting a soft glow in your path, coming from the single small window over the entrance. You cannot see through the opening, but you know your friends are waiting for you inside. You park your sleek, low vehicle outside and crawl on all fours up through the inclined entrance way. Climbing up to the entrance to the living room you can smell dinner cooking and you are reminded that you are hungry after your long trip. The dogs asleep in the entrance way growl at your approach, but are quick to recognize a friend. Suddenly you find yourself in the warm glow of the family circle. You reach behind you for the familiar household beater hanging by the entrance and vigorously hit yourself as your friend's wife comes to greet you. The children get off the floor and run to hug your legs. You give them a small gift of bear gristle which they gleefully accept and then sit down on one of the low couches beside the wall and chew it with delight. Your friend has been sleeping on his bed in the rear of the room most of the day, but he now gets up to welcome you to his home.

Having greeted your friends, you immediately begin to strip off all of your clothing, and the woman bends down to rub your feet before taking your shoes to dry them by the lamp. You proudly point out a new pair of pants which your wife has just made for you after carefully chewing the material for many weeks. As your friend's wife smiles in appreciation of the workmanship, you are reminded that she too has chewed much material to clothe her family.

You and the entire family sit down to enjoy a hearty meal, which the wife serves. She has prepared the frozen dinner in a large pot and she now forks out a choice helping for you, squeezing it dry between her fingers before passing it to her honored guest. After serving the adults, she chews up a small piece of meat and gives some to each of her small children in turn. The first course is briefly interrupted when a neighbor's child comes in with a freshly cooked delicacy which her mother thought the neighbor's guest might enjoy. She is followed by a girl from another family bringing a similar gift. Your hostess is suddenly reminded that one of her neighbors has a guest and hastens to send some food over with her oldest daughter. After the meat is finished, the hostess pours blood into the broth and then passes the pot around with a dipper for you to help yourself.

Pleasantly stuffed after the fine homecooked meal, you wipe your hands on the fine bird skin napkin you have been given, and watch your friend's wife throwing the leftovers to the dogs in the entrance way. Then comes the exciting exchange of news, gossip, stories, and the singing of favorite songs. The children play with their puppies in the corner, interrupted only for an occasional diaper change. You are fascinated by the gossip about the local woman whose husband was so ill on your last visit. It seems she finally admitted that she had eaten liver, knowing it was forbidden her until she should have borne five children. Now you can understand the cause of the man's mysterious sickness.

The evening moves quickly, and soon you begin to feel drowsy. Your host, sensing your tiredness, announces it is time to go to bed. Before retiring the wife carefully checks the lamp to be sure it will burn all night. You quickly fall asleep in the warm yellow atmosphere of the room. Tomorrow is a long journey home and you will need your rest.

LESSON #2

OBJECTIVE: To understand the basic terminology useful in discussing and analyzing culture.

MATERIALS: None

PROCEDURES:

A. Ask each student to formulate a definition of the word group. Compare and discuss definitions until the class arrives at one satisfactory answer.

To further their understanding of the concept of group, ask the students to list the groups to which they belong. Aid the students, if necessary, by listing personal group affiliations on the board. (family, church, student, gang, football team, etc.)

B. To illustrate the inter-relatedness of certain groups within a culture, have the student check those groups which are connected directly with one another. For example, the school choir and student council groups are parts of the student group.

To reinforce and clarify this concept, have each student draw a series of circles, one for each group to which he belongs, arranging them in such a way that those which are connected overlap with one another. These circles should be labeled by group title: family, gang, football team, church, student, etc.

C. To make use of student knowledge, ask the students to define "role" in drama. From their suggestions, move to a similar definition of role in a group. Go over with the students various roles they fill within a group. To help them visualize the relation between role and group, instruct the students to list their roles under the group circles they have drawn.

D. To introduce the two types of roles[1]--ascribed and achieved--ask the students to explain the meaning of the word achieve. Move to the definition of achieved roles from this explanation. From here present the word ascribe and relate this to ascribed roles. Ask the students to label their roles ascribed or achieved. To check the accuracy of their thinking, ask some students to read their lists.

E. To introduce the concept of norms, discuss with the class the behavior associated with each of their roles. They should realize that there are rules which govern their behavior, and these rules should be labeled as norms. To show the rationale behind this term, relate it to the idea of normal, or acceptable. To enlarge the concept of norms, discuss the force of rules in all areas of life. To exemplify norms more clearly, place a rough bell-shaped curve on the board symbolizing the hemline length of skirts. Block off the accepted variation from the ideal, or norm, and indicate the eccentric, or unacceptable at either extreme. This will show the students the variation possible within the bounds set by rules for behavior.

At this point this terminology should be more directly related to the discussion of behavior which preceded it.

1. What determiner of behavior are we now examining in more detail? (culture)
2. How are norms related to differences and similarities in human behavior? (Norms vary between cultures.)

F. To prepare for a written exercise involving norms, discuss with the students the distribution of normal standards.

1. Are there norms which apply to all people in the culture? Examples? (stealing, killing)
2. Are there norms which apply to only a group or a number of groups within the larger culture? Examples? (dietary laws, dress regulations)

(Label these specific norms.)

G. To reveal personal experience with norms of behavior, assign each student to choose one of the groups to which he belongs which has a number of specific norms for its members. Suggest gangs or student groups as the most fruitful possibilities. Have them make a list of the norms which govern the behavior, dress, and speech of the members. (For the better students, an analysis of those which conflict with universal norms might be made.)

To stimulate thought processes it may be necessary to give examples of student norms. (Don't squeal on a friend; wear an accepted hairdo; don't talk to teachers too much, etc.)

H. To introduce the term institution, discuss with the class the way in which organizations within a culture handle the needs of the people.

1. What do people living together in a society need to survive? (food, water, shelter, sanitary facilities, reproduction)
2. What does the society need to insure that it will run smoothly? (laws, government, protection, education of members, transportation, medium of exchange)
3. What means have been developed to handle these needs? (farming, water filtration, plumbing, houses, lavatories, sewers, courts, policemen, money, etc.) (The class will develop a list.)
4. What organizations have we left out, if any? (The instutution of religion and family may have to be drawn out by this question.)
5. These organizations and groups which handle the needs of a society are known as institutions. They may be divided into five main groups of institutions which are found in all cultures:
   a. family institutions
   b. religious institutions
   c. educational institutions
   d. political institutions
   e. economic institutions

Discuss with the students the fact that the functions of these institutions may overlap. For example, the family functions as a means of reproducing and also of educating members in the cultural norms. Also, remind them that these are only some of the institutions, listed here because they are the major ones.

DEFINITIONS

1. GROUP--A group is an aggregation of people who share a set of rules, goals, and behavior patterns.

2. ROLE--A role is a functional position within a group. The role carries with it certain privileges, limitations, duties, and powers.

3. ASCRIBED ROLE--An ascribed role is a role based on physical or genetic characteristics.

4. ACHIEVED ROLE--An achieved role is a role based on abilities or skills in performance of one function or another. This role is open to competition.

   An individual may fulfill a number of roles within one group or several groups. This role convergence is often accompanied by norm conflicts.

5. NORM--A norm is a standard which defines the limits of proper behavior for each cultural trait. It permits and prohibits action.
   Norms may be divided into two classes on the basis of distribution and two classes on the basis of enforcement.
   Distribution:
   - a. specific norms are peculiar to a sub-group within a culture.
   - b. universal norms are common standards for all members of a culture.

   Enforcement:
   - a. informal norms are enforced informally by any member of a group.
   - b. legal norms are enforced by law enforcement organizations within the culture.

6. INSTITUTION--An institution is a system which facilitates the integration of the social system of which it is a part. An institution provides a means of handling the basic and acquired needs of a society.

7. CULTURE--Culture is all the learned behavior and mechanical devices common to a group of human beings.

'LESSON #3

OBJECTIVES: To introduce the students to Japanese culture.
To teach the fundamentals of outlining.

MATERIALS: None

PROCEDURES:

A. The class or classes beginning the culture unit meet for a series of lectures on Japan. The lectures are given by the teachers involved in teaching the unit and should present a general introduction to institutions of Japanese culture such as religion, economics, politics, the family, the arts, and education.

B. To teach and reinforce the skill of outlining, the students are given a detailed outline of the first lecture. The outline of the second lecture gives only main points; the students are asked to fill in the rest. The students are asked to outline the third lecture without a model.

After each lecture, the teacher should work with the students on the principles of outlining and the strengths and weaknesses of each student's outline. Class discussion will clarify any questions about the lecture. These discussions might be supplemented by film strips, movies, tourist posters, outside speakers, etc.

C. The lectures should be the result of teacher research from materials which are available to the students. In this way, the teacher will become familiar with the range of material and the practicality of various topics for student reports. The following outline serves as a model.

RELIGIOUS INSTITUTIONS

I. Three major religions in Japan today
  A. Buddhism
  B. Shinto
  C. Christianity
II. Shinto--popular religion of the people
  A. From mythology and folklore
    1. Early Japanese worshipped many gods in nature
    2. All things thought to possess a spirit
    3. Trees, rocks, mountains, etc. became objects of worship--kami
  B. Rise of clan authority; chieftain became high priest, directed worship
    1. Considered kami; worshipped after death
    2. Beginning of ancestor worship
  C. Conquering Yamato clan spread their legends and gods
    1. Form of sun worship asserting belief in divine origin of Japanese
      a. myth of origin--two gods from "high plain of heaven" created islands of Japan
      b. belief in Sun Goddess whose grandson was first Yamato ruler
        i. Yamato rulers wore mirror (sun), jewel (moon), and sword (lightning) as symbols of authority
        ii. Symbols became emblems of imperial authority in Japan
  D. Religion of common people given name Shinto in seventh century
III. Buddhism--imported from China and Korea
  A. Religion which worships and follows teachings of Buddha ("The Enlightened One")
    1. One Eternal, Supreme Buddha appears in many forms to preach the Law
    2. Many wise men risen to level of perfect understanding are called Buddhas--instructed people in teachings of Buddhism.
    3. Believe that life is an evil and that true happiness can be found by losing the individual soul through absorption into the universal and elimination of all desire, passion, and unrest.
  B. Divided into many sects
  C. Officially introduced in 552
  D. Ninth century attempt to bring Buddhism to level of common man--Saicho and Kukai
    1. Established two sects with concepts easily understood by uneducated people
    2. Made salvation available to all
  E. Twelfth century--increased popularization of Buddhism
    1. Established new sects which required only simple, absolute faith in Buddha for salvation
    2. Zen Buddhism--highly philosophical type of Buddhism centered on the individual
  F. Elements of Confucianism brought into Japan with Buddhism
IV. Christianity--introduced in sixteenth century--Japan "discovered" by Portugal
  A. Missionaries converted Japanese until Christianity banned in 1597
  B. Rise in Christianity since war and U.S. occupation
V. Summary--religious attitude of average, modern Japanese
  A. Shinto--born, marries, and respects Emperor
  B. Buddhist--at death
  C. Observes customs of both
  D. Absorbs a little Christianity

LESSON #4

OBJECTIVES:
To study the operation of institutions in Japanese culture.
To learn library skills.
To give practice in research.
To use the outline.
To improve oral reports.

MATERIALS: Library resources

PROCEDURES:

A. To learn more about Japanese culture, each student chooses for study one of the institutions which his teacher lectured about. After the students are grouped according to their selections, they select specific topics for their reports. For example, teacher A lectured on religious institutions and economic institutions. This teacher's classes are then responsible for these two areas. The groups might then consist of:

Religious institutions
- Group 1. Buddhism
- Group 2. Shintoism
- Group 3. Christianity

Economic institutions
- Group 4. Agriculture
- Group 5. Fisheries
- Group 6. Industry

Further subdivisions can be made within each group at the discretion of the teacher and according to the ability of the class.

B. The students are introduced to the Reader's Guide, encyclopedias, the card catalogue, and the table of contents and index in books. Explanation of bibliography form and note-taking procedures also helps prepare the students for their research. After other major sources have been introduced to the students, the teacher takes them to the library to work with them on the preparation of their reports.

C. Each student makes an outline of his report. The outline is distributed for the audience to follow as the student reports. The students follow the outline, take notes, and ask questions.

D. The teacher should select one individual from each group to report for his group to the other ninth grade classes involved in the unit.

E. Each student writes his report as a research paper, including a bibliography.

LESSON #5

OBJECTIVES: To analyze the role of culture in literature.
To apply the concepts of cultural structure to stories, and to observe the evidence of such structure in character, setting, and plot.

MATERIALS:

"The Tycoon of All Tenants"
"Rashomon"
"The Intrigue of Mr. S. Yamamoto"
"Mama"
"Number One Bad Boy"
"Camel Boy"
"Baboushka"
"Ellie's Furnishing"

PROCEDURES:

A. The first four stories involve the Japanese culture. "The Tycoon of All Tenants" and "Rashomon" have Japan as a setting and are written by Japanese authors. "The Tycoon of All Tenants" is a detailed character sketch of a small business man in pre-war Japan. It names many of the norms of Japan and allows the student to apply much of his research. "Rashomon" has as its setting a decadent period of Japanese history and illustrates the breakdown of cultural organization during such a period. The main character is involved in a moral problem and develops and changes as a result of his experiences. "The Intrigue of Mr. S. Yamamoto" and "Mama" portray Japanese in America. "Intrigue" is written in the dialect of the speaker, a Japanese man traveling on an American train. "Mama" shows the conflicts which arise among Japanese in California and their attempts to integrate into the American culture. The last four stories move to a consideration of other cultures as they are used thematically by the authors. "Number One Bad Boy" centers around the Chinese in New York; "Baboushka" is the story of a Russian aristocrat during the Russian revolution. "Ellie's Furnishing" shows the problems of a young Amish girl--problems which develop from her cultural environment; "Camel Boy" shows a young lad becoming aware of his Egyptian cultural background.

The stories may be studied in a variety of ways. Each has a study guide which develops the concepts of culture, as well as character, plot, and theme analysis. Compositions arising from the reading are numerous. Students may write about the characters or their conflicts and relate these to the cultural environment. Each story should be discussed, either in small groups or in a whole class situation.

B. Although writing assignments should be developed to meet the specific needs of an individual class, the remainder of the lesson plan illustrates how these stories might be used to develop the students' ability to unify their themes. The first theme assignment is from the story "Mama." Questions two, five, and six of the study guide focus the students' attention on the characterization of Mrs. Tsuchiya. When the students have finished this discussion, similar questions will help the students analyze the other characters in the story.

1. Frances
    - a. Why does the author put the character Frances in the story?
    - b. What does her first name imply about her mother's desire for her?
    - c. What actions of "Mama" show that she wants Frances to be an American little girl?
    - d. What actions of Frances show her oriental heritage?
    - e. What actions of Frances are typical of all little girls?
2. Howard
    - a. What characteristics does Howard have which make him more acceptable to Orientals than most Americans would be?
    - b. How does he compliment "Mama"?
    - c. What actions of his first indicate his love for Michi?
    - d. How is he typical of any young man in love?
3. Michi
    - a. What about her looks made her so attractive?
    - b. Is she more western or oriental?
    - c. What actions of Michi cause Mama to change her mind? Why?

When the students have finished their discussion of these characters, assign them a theme analyzing one of the characters or any combination of characters. Read them the student model themes to serve as a further guide to their writing and ask them to begin the assignment in class. Circulate among the students as they begin to make sure that they all have a good start on the theme.

C. Grade the papers specifically for unity, marking those sentences or paragraphs which wander from the main topic. Also criticize titles which do not describe the theme specifically enough. After the students have read "Baboushka," return the themes and explain your criticisms. (An opaque projector is an excellent aid at this point.) Assign the necessary rewriting, and then discuss "Baboushka."

1. In assigning your theme for "Mama" you will notice that I selected only one aspect of the story--characterization--for you to write about. By limiting your topic in this way your themes were better unified because they dealt with one topic rather than wandering aimlessly from one topic to another.
2. Your next theme assignment will be to write a theme about "Baboushka," but this time you will work in small groups, and you will select for yourselves the aspect of the story you wish to write about. What are some of the major aspects of this story? (Continue to question the class until they have developed an adequate list of the aspects of the story.)

    Baboushka's character.
    Baboushka as a symbol.
    Peasant life in Russia.
    The Russian governmental system.
    Change in Russia in the early 20th Century.

Next develop with the class an outline of one of these aspects of the story. Divide the class into small homogeneous groups to select, outline, and write their themes. (The slowest group could use the topic already outlined.) Emphasize again the importance of a good title and unity. Read or distribute copies of the student composition to serve as a model.

D. The final theme assignment is on "Camel Boy." After discussing the study guide, put the students in small heterogeneous groups to develop a list of the major aspects of the story. Have the recorder of each group put this list on the board and explain it. After this discussion, focus the students' attention on their theme titles and point out the difference between the titles they have been using (which merely state the topic) and the title they should use in this theme (which should show their attitude toward their topic). The progressive improvement they make in selecting titles for these three themes will probably have looked something like this:

"The Camel Boy"

"Character Change Through Cultural Appreciation"

Discuss with the class the characteristics of a good title, possible titles for this theme, and the importance of unifying the theme on the basis of the title. Read or distribute the student model; then let each student select a title and begin outlining his theme. Circulate among the students to make sure they have a good start.

STUDY GUIDE: "The Tycoon of All Tenants"

VOCABULARY:
testimonial
surety
forfeit
vexed
amassed
haberdashers'
sake
perforce
arrayed
abacus
requisites

1. What clues are given early in the story as to the setting? Where does it take place?
2. Who is Fuji-ichi?
3. Is Fuji-ichi really a millionaire?
4. Why was it so important for him to live in a rented house?
5. How do the details about Fuji-ichi's dress help to develop his characterization?
6. What is the definition of "miser"? Does Fuji-ichi fit the definition?
7. Which of Fuji-ichi's business transactions reveal his attitude toward economy?
8. How does Fuji-ichi run his home and raise his daughter? Is this consistent with the character drawn in the story?
9. What do you think a marriage screen is? What do you find out about it?
10. What unexpected twist occurs at the end? How does the story prepare you to expect something else?
11. Explain the significance of the title.
12. Although Fuji-ichi's type of personality is not confined to any one culture, how are the way in which he conducts himself and the means by which his character is revealed linked to the Japanese culture?
13. What things in the story would you have had difficulty with if you knew nothing about Japan?

STUDY GUIDE: "Rashomon"

VOCABULARY:
calamities
chronicles
vacantly
incoherent
inexorable
impale
brazier
scabbard
festering
gaunt
antipathy
contempt
meditatively
abyss

1. What is the setting? How does it fit (or complement) the action?
2. In what situation does the leading character find himself at the beginning of the story?
3. What are the alternatives with which he is faced?
    a. How does he feel about his choices in the beginning?
    b. Why does he have only two choices?
4. Attitude toward the old: Carefully go over the reactions of the man toward the old woman, and then answer the following questions:
    a. How does she appear at first? later?
    b. How does he feel toward her at various points in the story?
5. How does the man justify his final act? How does the old woman influence him?
6. Is he justified?
7. Sum up the character development of the man.
8. Judging from the appearance of Kyoto and the actions of her population, what is happening to the social structure at this time? (Give details to support your answer.)
9. How does the main character tie in with the conditions in society?
10. Judging from their occurrence in the story, what is the meaning of:
    a. the black cloud?
    b. the festering pimple?
    c. the last line in the story?

STUDY GUIDE: "Mama"

by Charles Burkhart

VOCABULARY:
malignant
dispassionate resentment
vehemently
wheedling
belligerently
epitome
phenomenally
diligent
entourage
revelation
belied
remote
Nisei
exhilaration
insufficient
distraction
emereed from
reverie
affected
coy
superficially

1. What is the major conflict in the story? How does this story illustrate the conflict between the West and traditional Japanese culture?
2. Characterize Mrs. Tsuchiya.
    a. What did she look like?
    b. How did others feel about her?
    c. What was her occupation?
    d. In our eyes, did she have any right to prevent the marriage? Would she have had this right in Oriental cultures?
3. What are some of the problems Howard and Michi will have to overcome? Why will their marriage have more chance of success than Mama's would have had if she had come to this country and married a Caucasion?
4. For what reason does the author have Michi be a divorcee?
5. What qualities does Mama have which tend to show the influence of the West of the Orient? Why does she seem dominantly Oriental to us?
6. How does Mama almost succeed in breaking up the wedding plans?

STUDY GUIDE: "Baboushka"

by Eloise Lownsbery

1. At what period in history did Catherine Breshkovsky live?
2. What was the social structure of Russia during Baboushka's youth?
3. What was the "zemstvo"?
4. What class did Baboushka belong to? What was she protesting against?
5. Why is it necessary for an absolute monarch to keep the lower classes uneducated? Why is it important for people in a democracy to be educated?
6. Describe the life of a peasant in Czarist Russia.
7. What do you find out about Baboushka's personality that helped her endure all the years of hardship? How was she different from her husband?
8. What historical event happened in March, 1917 that helped free Baboushka from prison?
9. Why was she exiled again in 1918? What had happened in Russia?

STUDY GUIDE: "Ellie's Furnishing"

by Helen R. Martin

VOCABULARY:
pensive
implicit
self-abnegation
eschew
auspicious
dissipation
expenditures
repressed
mortification

1. What is the setting of the story?
2. In the speech of the characters, what special effect is the author trying to achieve? How does he create this effect?
3. Explain the meaning of the terms "fashionable," "turned plain," and "given himself up."
4. What is the furnishing mentioned in the title? What other norms of the Mennonite sub-culture did you observe in the story?
5. What inner grief bothered Ellie? What had caused her to "turn plain"?
6. How does Sam save the day?

STUDY GUIDE: "Camel Boy"

by Louise A. Stinetorf

VOCABULARY: mangy, clambering, pidgin

1. What characteristics of the tourist does Nasir consider peculiar? Why?
2. How does Mr. Thompson show that he is different from the other tourists?
3. What do Mr. Thompson's activities imply about his knowledge of the Arabic culture of his day?
4. Contrast the Egyptian culture of the time of the Pyramids with the Egyptian culture at the time of Mr. Thompson's visits. How are they different?
5. How is Nasir's new understanding of culture of practical value to him?
6. How does this cultural understanding affect the course of his life?

STUDY GUIDE: "Number One Bad Boy"
by Carl Glick

Vocabulary:

niche
presupposing
filial piety
serene
sanctity
stoicism
chronic

complacent
nurtured
inconsistencies
obvious
repose
legitimate
miscreant

heinous
precepts
expound
oblivious
posterity
culmination
immodesty

1. What cultural standards of the Chinese are illustrated by the incident of Ling Yung?
2. What cultural standards of the Chinese are illustrated by the incident of the rowboat?
3. What cultural standards of the Chinese are illustrated by the incident of Eddie Wu?
4. What cultural standards of the Chinese are illustrated by the barbershop?
5. What teachings of Confucious are mentioned in this story?
6. Contrast the Chinese attitudes illustrated in the first five questions to Americans' attitudes. Illustrate the American attitudes from your own experience.

STUDY GUIDE: "The Intrigue of Mr. S. Yamamoto"
by R. H. Linn

Vocabulary: stamp, circumspect

1. What special effect is the author trying to achieve through his unusual use of language? Using two or three sentences, analyze the way in which he developed his style.
2. What aspects of American culture confuse or impress Mr. Yamamoto?
3. How do his comments and his actions reveal his Japanese cultural background?
4. How does the story reveal the assimilation of American culture into the Japanese way of life?
5. Which statements and incidents are written for a humorous effect?

STUDENT COMPOSITION MODELS

"Mama"

In "Mama" by Charles Burkhart, four interesting characters were presented. Surprisingly, they were developed quite well for a short story.

The first and perhaps most fascinating of these characters was Mrs. Tsuchiya. She was an elderly woman with a large body and a cheerful figure. She wore glasses and had a bad knee. Several of Mrs. Tsuchiya's thoughts and actions showed her Japanese character molded by her native culture. For instance, many times when preparing American dishes, she would add a few Japanese spices. Another example is when she would think of the times which she and her husband, who was now dead, had spent in Japan. She also remembered the time when they planted small cherry trees together, but he did not live to see them in full bloom. Also when the students of the university at which she taught tried to speak Japanese, she was reminded of the Japanese.

In other ways, however, she was quite Americanized. She taught Japanese classics at a Western university. This was one example of her Americanism for the women in Japan very rarely hold an occupation outside the home. A second example is that she was not the property of her eldest son.

A second character in the story was a little girl named Frances. Like Mrs. Tsuchiya, Frances was in some ways definitely Japanese, but had other qualities which were the result of Western influence. Her physical appearance was like that of most young Japanese girls. She had short, black hair and chubby features. She spoke Japanese once in a while, but when she did, Tsuchiya told her that if she wanted to become an American girl, she must speak English so that people could understand her. Her name, however, was an American one. Also unlike she was taught in Japan, Frances soon came to show little respect towards her elders. She dressed like other American children.

Michi was Frances' mother. She had brown eyes and long, heavy hair like Frances'. Michi was taller than most Japanese women. She was a pianist and a college graduate. In this way she was unlike most Japanese girls, who seldom received an education.

The fourth character of importance in the story was Howard. Unlike most young American boys, he was not cheerful. However he did speak better Japanese than most white men. He was (from a family of missionaries), and had spent his early childhood in Japan.

In this story a conflict was present. Michi, a young Japanese woman, and Howard, an American, intended to be married. Such a marriage, as Mrs. Tsuchiya believed, would be wrong. She had seen the result of a mixed marriage in another family, and it left her feeling sad.

Mr. Tatsuno was Japanese by birth and his wife was an Englishwoman. It was their daughter, however, who suffered as a result of the marriage. The boy was handsome and was entirely Japanese in appearance. The girl's mixed blood was evident. While her features were pretty, her skin was dark and pasty. It was not skin of the Japanese nor that of a white child, but was a mixture of the two. Thus, she suffered a great deal, as she did not fit into either culture. In this way the little girl was the symbol of the conflict illustrated in the story.

In marrying, Howard and Michi would have to overcome many problems. First of all, many people are against mixed marriages. Because of this they would probably lose many of their friends. Then again, there was the problem of children. If they had any, being of mixed blood, they would have to decide whether to be friends with other Japanese children or Caucasian children.

Mrs. Tsuchiya, because of her strong belief that such a marriage was a mistake, went so far as to prevent it. In our eyes she had no right to do so, for we have the right to say who we wish to marry. In an Oriental culture, however, she would have such a right. This is because in Japan those who are to be married have no say.

In the end, Mama decided to let the two go ahead and marry. This was because she realized that if two people care enough for each other, that is all that matters.

"Mama"

Since the turn of the century, California has been the settling place for many Japanese people, as it is the first stop for them as they come to the continental United States. California is the setting for this story about a Japanese woman, the people that were close to her, and the conflicts of Western and Japanese civilization.

The short story, "Mama," deals mostly with the life of Mrs. Tsuchiya, otherwise known as Mama. Mrs. Tsuchiya, a teacher of Japanese classics at a Western university, was the beloved friend of almost anybody who knew her. She was especially close to a woman named Michi and her young daughter, Frances. Another close friend of Mrs. Tsuchiya was Howard, a young law student who frequently visited her. One reason for Howard's visits was so he could see Michi, whom he had grown very fond of. In fact, he had grown so fond of her that he was about to ask her to marry him, and this is where the conflicts of two cultures meet.

In "Mama," the basic conflict of man vs. himself takes place as Mrs. Tsuchiya, shocked by the news of the plans for marriage, searches through her mind for ways of preventing this mixed marriage. She thinks of Frances' life with Howard, the thought of Michi and Howard's life together, and the thought of ridicule in later life from other people.

Another convincing factor is the remembrance of the Tatsuno family. Mr. Tatsuno, a Japanese, and Mrs. Tatsuno, an Englishwoman, had been married for twenty-five years, but evidence of the strain of this marriage was shown on Mrs. Tatsuno's face. Their little girl was evidence of a mixed marriage since she was clearly of no one race.

Mrs. Tsuchiya also thought of her life with her late husband, Toshio, and how nice her life had been with him and how close they were to each other. This and Michi's plea to her for understanding of the love between Howard and Michi finally convinced Mrs. Tsuchiya that the marriage would be the best thing that could happen.

Mrs. Tsuchiya, throughout the story, mixes her Japanese culture with a Western culture, from her thoughts on Japanese mixed marriages to the playing of Bing Crosby records and the American teaching job. Mrs. Tsuchiya, though, seems to go more with her Japanese culture in her parties, food supply and constant good will. But most important of any of these is her Japanese dignity, a symbol of a different race and civilization.

"Cultural Differences"

In the following paragraphs we shall attempt to tell about the many differences between our culture and the culture discussed in the story. The main differences in the cultures are government and social standards. We will also discuss differences in education and punishment.

The government of Russia is run by a Czar. He is the ruler above all the people. There are four classes who take orders from him: the army (police), the nobility, the liberal landowners and the peasants. A form of local government was the zemstvo.

The old type of zemstvo gave the peasants equal rights to vote and such. The type of zemstvo discussed in the story is degrading the peasants, because they refuse to let them have equal rights.

The landowners who still believed in the old regime were ousted. In return, these landowners lodged a complaint with higher officials, charging the younger liberals with conspiracy against the government. As a result several liberal landowners were sent to Siberia or put under police surveillance.

In comparison to our government there is quite a difference. In our culture there is a freedom of democracy, and in the story they are ordered to do everything they do. They have one ruler in Russia, the Czar, and here there is a group of people running the country.

Also, the governments are alike in one way. We have our president who runs the whole culture,and the small local governments for each city. In Russia it is the same. They have the group of monarchs and then they have the local groups, such as the zemstvo.

In Russia there are four groups of social classes: the army, the nobility, the landowners, and peasants. These people are treated according to the group they are in.

In Russia there is a lack of education. They refuse to educate these peasants because they don't want them to have knowledge of what is going on in the government. And in America we try to educate the people as much as we can to make a better government.

In relation to punishment in our culture, their forms of punishment are much more harsh. My reason for saying this is, they will send the people to prison just because of the social class they are in, and in America the people are punished because of the crime they committed. Their types of punishment are much more harsh also because they tortured the people just to get information out of them. In America we don't torture them; we will let them have a fair trial.

In conclusion, we have found that the type of culture in this story is far more harsh in its reasons for punishment, and it is almost entirely different in the ways of running its government. Also the education is forbidden for many people because they don't want the peasants to find a better way of running their government. Also, their social standards seem to be almost entirely different. These are the differences between the two cultures.

"The Change in Nasir's Character"

There is a change in Nasir's character because of the influence from Mr. Thompson.

Nasir thought that the way the people from other countries acted was very strange. They were all very curious about the pyramids and always had to ride around them. These tourists could be fooled very easily by the guides. The guides would always find a way to get more money than expected out of the tourist. Nasir didn't see the reason these people were so thrilled over the great piles of stone, as he called them.

But when Nasir met Mr. Thompson, he knew that he was quite different from the other tourists. Nasir found out about Mr. Thompson's great feeling for the pyramids, and his search for a greater knowledge. Nasir was very impressed by his knowledge, so all that summer while Mr. Thompson was there working, Nasir worked as his assistant.

This work changed his character from a guide with no feeling at all for his work to a boy searching for the truth of the pyramids.

This new understanding for these pyramids brought him to a desire for the knowledge of his forefathers. So he quit being a camel boy and went to the mission school.

LESSON #6

OBJECTIVES: To read sustained works involving cultural conflict.
To develop the ability of literary analysis.
To increase student independence.

MATERIALS: The Light in the Forest
Anna and the King of Siam
The Good Earth
Bibliography

PROCEDURES:

A. Each of the novels in this lesson demands a consideration of the cultural environment as a prerequisite to full comprehension of the characters and the plot. The Light in the Forest and Anna and the King of Siam center around a conflict between cultures. The characters are involved in this conflict and as a result of it their qualities are evidenced and their development takes place. The Good Earth involves the social mobility of Wang Lung and the growing influence of his culture upon him. Each student chooses a novel, with the aid of the teacher.

To develop reading skills, and to provide clues for inferential and conceptual reading, a study guide is provided for each novel. In class, group work and discussions provide added direction. The writing of answers to various study guide questions checks comprehension and provides writing experience. As a final evaluation, each student writes a composition based on the novel and developing a topic related to the work done in this unit.

B. When the students have completed their work with the novels, they select a novel from the bibliography to read and analyze individually. The teacher should use the previous composition as a basis for guiding analyses and suggesting improvements for the theme on the independent reading.

STUDY GUIDE: The Light in the Forest
by Conrad Richter

Chapter 1

Vocabulary: raveled, affronted

1. Explain Indian endurance training.
2. What was the name of True Son's tribe?
3. How does True Son explain his presence in the village?
4. What were the first things that bothered him about white man's civilization?
5. Which main characters are introduced?

Chapter 2

Vocabulary: stint

1. What was Del Hardy's attitude toward the Indians? Compare it to other white men he knew.
2. How did Indians treat their white captives?
3. Why were the Indian captives returned?
4. How did True Son look and act from Del's point of view on his first day?

Chapter 3

1. What plans did True Son make to prevent his journey "home"?
2. Where did he get the idea?
3. What happened to lift True Son's spirits at the beginning of the journey?
4. Find examples of Indian living habits and training.

Chapter 4

1. How did the three young Indians describe the white men in comparison to Indians? What things bothered them?
2. Why does True Son's Indian father send the message about white captives? the bear?

Chapter 5

Vocabulary: insignificant, inferior, perceive

1. What did the mountains symbolize to True Son?
2. How did he perceive the white dwellings and landscape? Why?
3. In what way were the actions of the townspeople annoying to him?
4. From True Son's comparison of his white father with his Indian father, what did you learn about Indian codes of behavior? Where have you seen this idea before?
5. Why was Del sent with True Son to his new home?

Chapter 6

Vocabulary: ordeal, perception, point of view

1. Judging from the point of view in this chapter and in other chapters, what technique is the writer using and why?
2. How is Del's perception different from True Son's? Why?
3. What area of the United States is the setting of the story? Find it on a map.
4. How does True Son react to his white parents? Does he try to adapt himself to the new culture?

STUDY GUIDE: The Light in the Forest

Chapter 7

1. How did being inside a white man's house affect True Son? Why?
2. What was the "Peshtank story"? How did it affect True Son's opinion of white people?
3. What is the view of Indians held by the white men like Johnny's uncle?

Chapter 8

Vocabulary: summit, ebony, shaggy, aroma

1. How does True Son, raised among the Indians, react to the following?
   a. shoes b. church c. learning
2. What are the religious beliefs of the Indians? Why do you think they believe this way?
3. Who was the basketmaker? How does he help True Son live through the first months of his return?
4. How was True Son's dislike for his Uncle Wilse increased in this chapter?
5. What is the attitude of the Indian toward the natural world around him? How does he describe it?

Chapter 9

Vocabulary: evaluation, immature, idealistic

1. How had True Son been taken from his home in the first place?
2. How had his white mother reacted to the loss of her son? How do you think his Indian mother would have reacted?
3. What does Aunt Kate tell the reader of True Son's actions of the last few months? Has he started to fit into the white culture at all?
4. What is the parson's evaluation of True Son's behavior after his interview with the boy? Do you agree?
5. In what way is True Son's idea of the Indians immature and idealistic? Is it human nature for young people to act in this way? Explain.

Chapter 10

Vocabulary: foreshadows

1. How does the doctor explain True Son's illness? How does he try to cure it?
2. Why do you think Johnny (True Son) was ill?
3. What news comes to Mr. Butler that foreshadows trouble in the story?

Chapter 11

1. What was there about Mr. Butler's personality and physical appearance that made it hard for True Son to love and respect him as a father?
2. How do white men and Indians differ in the way they receive messages from others?
3. What had happened to True Son's "unquenchable Indian soul?"
4. Why did True Son think he was sick?
5. Who are the two Indians that Mr. Butler finds out about in Chapter 10?
6. What is Half Arrow's version of the story? How is it different from the account that Mr. Butler heard?
7. How do True Son and Half Arrow avenge the murder of their friend, Little Crane?
8. By the end of this chapter, what is your impression of True Son's "unquenchable Indian soul"?

STUDY GUIDE: The Light in the Forest

Chapter 12

Vocabulary: dugout

1. Did True Son have any regrets upon leaving his white family?
2. Is his attitude toward white men in any way different from Half Arrow's?
3. How did the boys steal the dugouts?

Chapter 13

1. How has the Indian, even as a youth, adapted himself to a life closely tied to Nature? What customs and skills are presented in the scenes of the boys in the forest?
2. Who are the individuals of the village that True Son picks out upon his arrival? In what ways are they universal types? In what ways are they cultural types?
3. How is True Son first greeted by his family? What aspect of the Indian personality do you again see?

Chapter 14

1. What do you learn about Indian celebrations? Examples?
2. What were the "shadows" which lurked in True Son's dream of contentment in the village?
3. Why must Cuyloga and Black Fish join Little Crane's family in their revenge?
4. What can you say of the Indian concept of honor?
5. How do Half Arrow and True Son react to war talk?
6. How do you think the war party will affect True Son, who has lived among white men of his own blood?
    a. What was True Son's first realization about the Indians?
    b. How do you see a conflict of loyalty beginning within True Son?
7. Why does True Son ruin the ambush?

Chapter 15

Vocabulary: bleakly, reprieve

1. How was True Son treated by the Indians after his betrayal?
2. What are the Indian norms for justice and punishment?
3. In what way does Cuyloga defend his adopted son?
4. Why does True Son's father send him away? What does his Indian father now become?
5. Why is the ending so frightening and so tragic? Has the conflict in True Son been solved?

GENERAL DISCUSSION QUESTIONS

1. How does the author, throughout the book, use point of view? What overall effect is he trying to create for the reader? Why is it a good technique for this novel?
2. Sum up each of these main characters and then compare them:
    - Cuyloga
    - Indian mother
    - Half Arrow
    - Del
    - Mr. Butler
    - Mrs. Butler
    - Gordie
3. How does True Son's character develop through the novel? How does he change? What does he learn?
4. What were the major conflicts which True Son had to face between the Indian and the white cultures?
5. Discuss what you have learned about the Indian:
    1. family
    2. political organization
    3. norms of behavior for young men; young women
    4. personality
    5. religious beliefs
    6. economics

STUDY GUIDE: Anna and the King of Siam

by Margaret Landon

Chapter 1

1. What is the setting of the novel?
2. Who are the main characters introduced in Chapter 1? What is their relationship? What do they look like?

Chapters 2 and 3

1. What was Anna's background before she came to Siam?
2. Why was Anna in Bangkok?

Chapter 4

1. Who is the first Siamese official Anna meets?
2. What kind of person is he?
3. Where and how does Anna meet the European colony of Bangkok? What is meant by colony used in this sense?

Chapter 5

1. What is the first household of Siamese royalty that Anna encounters like?
2. What are the marriage customs in Siam?
3. What kind of impression do the Siamese women first make on the reader?
4. What does Anna mean by the "harem cycle?"
5. What is the religion of Siam?

Chapter 6

Vocabulary: kismet, infidels, Moslem, err, cheroots, conciliated, Eurasian, cremation

1. What terrible mistake does Moonshee make?
2. Describe the judge, interpreter, and people in the courtyard.
3. How does the Kralahome show his supremacy in the situation?
4. How is Anna served her meals? How do the pages impress the reader?
5. Explain the following festivals:
    a. ceremony of the prince--Siamese point system
    b. New Year
    c. public cremation
6. What seems to be the Siamese attitude toward festivals?
7. What interesting and unusual things do you discover about noble Siamese women
q through Khun Ying Phan?
8. What norms and beliefs of the Western world does Anna hope to teach the harem women and their children?

Chapter 7

1. Describe Siamese interior decorating.
2. What is the role of the head wife? What personal qualities does she have?
3. How does Mrs. Mattoon help to explain the behavior of harem women?
4. How does Mrs. Mattoon describe the King?
5. What do the Palace and its surroundings look like to Anna when she first sees them?

STUDY GUIDE: Anna and the King of Siam

Chapter 7 (cont'd.)

6. How do Siamese show respect for the King? What kind of power does he have?
7. Having seen Anna in Siam for the first time, and now at the court of the King, what can you say of her personality?
8. Describe the King of Siam.
9. What duties does the King assign Anna?
10. What had been Anna's greatest desire since her arrival in Siam?

Chapter 8

Vocabulary: pavilion, imminent

1. What was Anna's first step in preparing for life in the palace? How do you think this affected the Siamese?
2. What customs of noble women do you learn from observing Lady Piam?
3. How does Anna's behavior and her thoughts in the palace harem add to your understanding of her personality?
4. What was the meaning of the golden candles carried on the pavilion?
5. What can you now add to the physical appearance and personality of the King?
6. What is Anna's opinion of Siamese and their life in the palace? Do you agree?
7. In what way are Anna and the King quite similar?

Chapter 9

1. Why is a home outside the palace important to Anna?
2. What are the conditions of the poorest living areas of Bangkok?
3. What basic difference does Kralahome observe between Anna and Siamese women?
4. What happened to Anna's dreams of being "liberator" at this point in the story? What had she hoped to do?
5. What did you discover about the architecture of the average Siamese home?

Chapter 10

1. How did the King choose the day in which Anna was to begin teaching at court?
2. Describe the religious service that marked the opening of school.
3. What customs of royal child raising does Anna notice?
4. Compare Anna's physical appearance to that of Siamese women. What things about Anna interested the court women?
5. What puzzling person is introduced in this chapter?

Chapter 11

1. Anna, with Son Klin, showed her understanding of human nature in what way?
2. Describe the heir apparent, Prince Chulalongkorn.
3. How did the Siamese see the geography of the world? Why did they picture it in this way?
4. How did Anna decide to re-educate them?
5. What effect did the snake have on the Siamese people? What beliefs of theirs were connected with this Ngu Thong Daing?
6. How did this "omen" affect Anna's position in the household?

STUDY GUIDE: Anna and the King of Siam

Chapter 12
1. What does the Grand Palace look like? (Try sketching it out to picture the layout better.)
2. What were the norms and social organization of the harem?
3. What was life like for the various classes of women in this female world?
4. Describe Lady Thiang's position, duties, and personality.
5. What does Khun Thao Ap's position illustrate about court life?
6. What more do you learn of Lady Son Klin?

Chapter 13
Vocabulary: sumptuousness, fickle, tyrannical, apprehensive
1. In what way is the King's correspondence humorous to us? How does it show his political wisdom?
2. In what ways was the relationship between Anna, as secretary, and the King amusing?
3. What Siamese political crisis began in 1862?
4. What worries the King most about the visit of Sir John Hay? Why?
5. What does he instruct Anna to do?
6. What role does lavish gift giving play in this absolute monarchy?
7. How does Anna carry out the King's order?
8. How did the women picture foreigners? Why?

Chapter 14
1. How does the mystery of Lady Son Klin increase?
2. How was she punished?
3. Why was she punished?
4. What does the Premier's action indicate about his personality?

Chapter 15
Vocabulary: abstemiousness, insidious
1. Describe the morning ritual of the King and the members of the Palace City.
2. How do Anna's thoughts about the King add to your opinion of the King's character?
3. How much actual contact does the King have with those outside the Palace City?
4. What is the San Luang? How does it indicate the amount of power Anna is beginning to have with the King?

Chapter 16
1. What qualities of the chained slave particularly interest Anna and arouse her sympathy?
2. Why can't the slave insist on her freedom?
3. In this chapter you see evidence of why contact with the outside is particularly forbidden the harem and their slaves. Why is this?
4. What is L'Ore's story?
5. What do you learn about the Moslem wedding ceremony?

Chapter 17
Vocabulary: superciliousness, betel, dowager
1. How much power does the Court of Justice have?
2. What is the relationship between the executive and judicial branches of the Siamese government?
3. What far-reaching effects do you think the verdict in the trial will have?

Chapter 18

1. What effects did L'Ore's case have on Anna's life?
2. What do you learn about the Buddhist ritual for the dying?
3. Why does Anna tell the King about Fa-Ying's death?
4. What eliminates the differences between Anna and the King at this time?
5. What reparations are given to the dead before the final leave-taking in the Buddhist religion? How do the Siamese preserve the bodies of the dead until cremation? What ceremonies are conducted throughout the period before cremation?
6. What distinction is given to Anna due to services to Fa-Ling which she has rendered? Describe the ceremony involved.

Chapter 19

1. Which of the Matton's remarks about the King is proved true in this chapter? How does he fulfill his prophecy?
2. What occurrences make Anna fear for the success of the birthday party? What misunderstanding had made the King feel that the party was necessary?

Chapter 20

1. Why does Anna lose respect for the Kralohome? To Anna, what does the custom of prostration symbolize?
2. Why isn't Moonshee upset when Beebe refuses to go to Singapore?
3. What book does Son Klin decide to translate? Why can she identify so closely with this book?
4. Why does Son Klin take credit for the recovery of Anna? How does she keep her promise?

STUDY GUIDE: Anna and the King of Siam

Chapter 21

1. What devices did Anna use to help her pupils understand that there was a world outside Siam?
2. Describe the entertainment at the tea party. What were the refreshments? What Siamese custom practiced by Princess Ying Yaowalat was distasteful to Anna?
3. What unforeseen trouble happens at Anna's party? What norm do the Siamese children observe at Anna's party?

Chapter 22

1. How does Son Klin prove a help to Anna? What does Lady Thiang do for Anna? In turn, what does Anna do for Lady Thiang?
2. Who is Anna's third favorite friend in the harem? Why are they such good friends?
3. What keeps Anna from becoming disgusted with the lack of things to do in Bangkok?
4. What is the dress of the women at the Buddhist temple? What does the priest carry? What is the significance of this?
5. How is the harem hierarchy seen even in the church?
6. Describe the worship procedure in the Buddhist service. What activities were going on within the temple that seemed incongruous with the activities of the congregation?
7. What romantic story is told about Chao Khun Sa?
8. Describe the dedication of the foundation of the new temple.
9. Describe Lady Talap's party. Who were the guests of honor?

Chapter 23

1. Why won't the King give Anna a raise?
2. Who is Wani and what is her story?
3. How does Anna become the owner of a slave?

Chapter 24

1. Judging from L'Affaire Francaise how would you define the word expansionism?
2. Explain the affair. What insults were given Mom Rachothai?

Chapter 25

1. Where have you heard of Tuptim before?
2. Why doesn't Anna want to get involved in her case?
3. Explain the way in which Tuptim was presented to the King. How does Anna discover that Tuptim is the favorite of the King?
4. Why is Lady Thiang reproving Tuptim? What favor does Lady Thiang grant Anna?
5. What information does Phim give Anna about Tuptim? Why was Tuptim's hiding place the worst possible one?
6. In view of the progress Anna made with the King, what did many of the Siamese people believe her to be?

Chapter 26

1. How did the judicial system of Siam differ from our own?
2. How has the appearance of Tuptim changed? What disguise has she used to escape the palace? Why did she go to the monastery?

STUDY GUIDE: Anna and the King of Siam

Chapter 26 (cont'd.)

3. What ironic thing is revealed about Tuptim's teacher in the monastery? How had she known him before? Why is the young priest unjustly punished?
4. Why had Tuptim felt that Buddha was aiding her in her escape? What changed her mind?
5. Compare the attitudes of Khun Thao Ap and Phrya Phom at the trial.
6. What finally moves Anna to intervention?
7. How does the King display his brutality? What does he realize that makes him tell Anna that he will ease the sentence?
8. Why does the King reverse his decision? Describe the tortures applied to Tuptim. How does she react to these tortures?
9. What does the King do and say that, according to Buddhist tradition, proves he regrets his decision and feels the two were innocent?

Chapter 27

1. What was the Buddhist ceremony of tonsure? What did it signify?
2. With shom did the final choice of the next king rest? Why did the King fear this?
3. What plan does the King devise to elevate his son's worth in the eyes of Siam? What was the source of this plan?
4. Describe the preparations that precede the ceremony.
5. Give the order in which the participants of the procession walked and several of the Siamese symbols which you learned about in this chapter.
6. On the actual day of the tonsure what procedure does the Prince follow? What is the religious significance of this ritual?

Chapter 28

1. Explain the relationship between the King and his brother. What had caused the final split in their association?
2. How does your idea of the King's character become even more clear when you see the way he distrusts his brother and the manner in which his brother died?
3. What causes friction in the harem? What startling prediction does Lady Thiang make?
4. What might explain the King's ill temper when he returns from his brother's palace?

Chapter 29

1. Why does Anna fear the Prince's contact with the outside world?
2. How are Anna's teachings reflected in the wishes that the Prince reveals to her?
3. What gives Anna the will to live after her sickness?
4. Describe Prince Chulalongkorn's entrance into the novitiate of the priesthood?

Chapter 30

1. Of what significance were Battambang and Siemreap in the French aim to control Siam?
2. What refusal does Anna make which causes the King's anger?
3. What were the accusations in the King's letter to Anna? What did he mean by "walking over his head"?
4. Why does Anna have reason to lack faith in the Kralahome?
5. How does Anna get the red velvet letter? To whom is it to be delivered?

STUDY GUIDE: Anna and the King of Siam

Chapter 31

1. What happens when Anna goes to the palace? Why does she decide not to inform the British Consul? Why does Anna's fearlessness so completely awe the King?
2. How does Anna finally deliver the letter? How does she justify this action? Describe the visit to Paklat.
3. Why does Anna have such admiration for Mae Pia?

Chapter 32

1. What does the Princess tell Anna about the Second King?
2. How did Mae Pia succeed in discovering that the Second King returned the Princess' love for him?
3. Why has the King imprisoned the Princess? What other character in the novel has been treated in the same way?
4. Why does Anna have to return to Bangkok so quickly?
5. To what do the Siamese attribute the escape of the Princess? How did the rescuer get by the Amazons?
6. Why didn't the trial begin at the expected time?
7. How does the Yogi save Mae Pia from torture?
8. Describe the ritual of the exorcism. To what religion do the people involved in the administration of this ceremony belong?
10. What is the test of an effectual exorcism?
11. How had Mae Pia lost her tongue?

Chapter 33

1. How do the Prince's future plans show the influence of Anna's teachings?
2. On what does Anna base her opinion that the Siamese women were not surpassed by any nation in the world?
3. Why does Son Klin feel that she is a British subject?
4. How does Son Klin make Anna feel that her five years in Siam have been worthwhile?
5. Describe the Siamese reactions to Anna's departure. Does the King stay in character even in his goodby? Why or why not?

Chapter 34

1. What happens to Anna after she leaves Siam? After much travel where does Louis decide to go?
2. What edicts does the new King make which change the whole character of Siam as a nation?

GENERAL DISCUSSION QUESTIONS

1. In what ways does Anna's personality help her fit into a new culture? What things did she do to adapt?
2. What personality traits of Anna hindered her from totally integrating herself into the Siamese culture?
3. What were the major conflicts between Anna's English background and the Siamese way of life?
4. What things did you learn about the Siamese culture?:
    a. family institution
    b. politics
    c. economics
    d. religion
    e. class system
    f. norms of behavior
    g. art and architecture
    h. clothing
    i. personality of the people (men and women)

STUDY GUIDE: The Good Earth

by Pearl S. Buck

Chapter 1

1. What Chinese customs are introduced in the first chapter?
2. What seems to be the women's place in China?
3. What clue does the line "The farmer in Wang Lung was diverted for an instant and he stooped to examine the budding heads" give you about Wang Lung's character?
4. What was Wang Lu's father's reason for not wanting a pretty wife for Wang Lung?
5. When did Wang Lung and O-lan feel the moment of marriage?

Chapter 2

1. How does Wang Lung's life change after O-lan's arrival?
2. What kind of person is O-lan?
3. What seems to be the power by which Wang Lung and O-lan feel a togetherness?

Chapter 3

1. What sort of plans do the parents make for their child?
2. What more do you discover about O-lan and her former life in this chapter?

Chapter 4

1. How is Wang Lung's superstition shown?
2. Why was Wang Lung afraid of close friendships?

Chapter 5

1. How was New Year's celebrated?
2. How had the gateman's attitude changed? Why?
3. Why are both O-lan and Wang Lung full of thought at the end of the chapter? How are their thoughts different and yet ultimately aimed at the same goal?

Chapter 6

1. What was Hwang's land a sign and symbol of? Was the land useful other than being a symbol? Explain.

Chapter 7

1. Are family ties stronger in China than in your community?
2. Why does the Aunt say the uncle can't help his misfortune? Is this a common excuse?
3. Why do the Chinese feel girls are an evil omen?

Chapter 8

1. What were the people doing to survive the famine?
2. How does O-lan help her family to survive?
3. How does the uncle prove detrimental to the family's welfare?
4. Explain the last paragraph!

Chapter 9

1. How does Ching help Wang Lung make his decision?
2. How, again, does the uncle prove unworthy of the family? How does O-lan save the family?

STUDY GUIDE: *The Good Earth*

Chapter 10

1. Explain the trip south. What was the firewagon?

Chapter 11

1. What advice does the man on the train give Wang Lung? Why does Wang Lung feel he cannot beg?
2. Are the reasons for not letting people take food away from the public kitchens logical? Explain.
3. Why did not the grandfather beg with the rest of the family?
4. How does begging in China seem to be different from begging in our country?

Chapter 12

1. How do the Chinese feel about Americans? Do you think this feeling is widespread? Do you think it is true?
2. What does Wang Lung mean by the last line?

Chapter 13

1. Describe the life of the poor in the city.

Chapter 14

1. What does Wang Lung learn of war?
2. Why does Wang Lung resist the temptation to sell his daughter?
3. Where did Wang Lung get the money to go home? How did he feel when he was taking the money? How did he feel afterwards?

Chapter 15

1. How does Wang Lung help Ching?
2. How do Wang Lung and O-lan react to getting back to the land? How do you imagine the children react?

Chapter 16

1. Why did O-lan want to keep the two pearls?
2. What type of person is Cuckoo? Does she appear likable or unlikable? Why?

Chapter 17

1. What do the Chinese use for writing?
2. Why does Wang Lung send his boys to school?
3. Why were the boys given names? What did their names signify? Were they appropriate?

Chapter 18

1. What were Wang Lung's objections to O-lan? What brought about his criticisms?
2. How did Wang Lung try to solve his restlessness?

Chapter 19

1. Did Wang Lung do O-lan an injustice?
2. What is happening to Wang Lung? Do you sympathize with him?
3. Explain the Chinese custom of binding feet.

STUDY GUIDE: The Good Earth

Chapter 20

1. Why didn't Wang Lung refuse to have his uncle's family in his house? Would the "average" American put up with his relatives in the same way? Explain.
2. Describe O-lan's feelings when Wang Lung took a second wife. What group of people in this country at one time followed the custom of taking more than one wife?
3. What is the difference between culture and subculture?

Chapter 21

1. Why did O-lan resent Cuckoo more than Lotus?
2. How does Wang Lung react to Lotus' friendship with his uncle's wife?
3. Explain how successful Wang Lung would have been with Lotus as his first wife.
4. What causes Wang Lung to return to the "good earth"? How do his feelings for Lotus change? Do you think the incident has any effect on his feeling for O-lan?

Chapter 22

1. Why does the author refer to Wang Lung's feeling toward Lotus as a sickness?
2. What is the big difference between Wang Lung's son and Wang Lung at his age?

Chapter 23

1. How are marriages arranged in China?
2. What further trouble does Wang Lung have with his family?
3. What did the red beard and red cloth symbolize?
4. How did Wang Lung fight the locust? How did this help Wang Lung?

Chapter 24

1. Why did Wang Lung agree to send his oldest son south after refusing him?

Chapter 25

1. What plans had Wang Lung made for his three sons?
2. What truth does Wang Lung's daughter reveal to him about him? How does he feel about it?
3. From what the doctor says, what do you imagine will happen to the doctor if he guarantees a recovery and fails? Why does Wang Lung pay only the ten pieces of silver?

Chapter 26

1. What was O-lan's wish before she died? Was it fulfilled?
2. How would we feel if our family brought us a coffin before we died?
3. How do O-lan's funeral and the period of mourning differ from those we are familiar with?
4. What does Wang Lung mean when at the end of the chapter he says, "There in that land of mine is buried the first good half of my life and more"?

Chapter 27

1. Explain how the elements and nature affect the lives of the Chinese peasants.

Chapter 28

1. Why does Wang Lung change his mind about moving?
2. What kind of wife does Wang Lung's second son desire? Why?

STUDY GUIDE: The Good Earth

Chapter 29

1. Why couldn't Ching be buried where Wang Lung desired?
2. What happens to the uncle's son?

Chapter 30

1. Compare the characteristics of Wang Lung's three sons with each other, and with those of Wang Lung.
2. How did Wang Lung come to be disappointed in his youngest son? What do you think made the youngest son feel as he did?
3. How was the uncle placed in the grave plot? Why was he placed in this particular way?

Chapter 31

1. How did the war affect Wang Lung and his family?
2. What type of men were the soldiers?

Chapter 32

1. What family quarrels disturbed Wang Lung?
2. How is Wang Lung's youngest son much like young men in this country?

Chapter 33

1. Why does Wang Lung feel lonely?
2. Who seems to fulfill Wang Lung's need?

Chapter 34

1. How does Wang Lung prepare to take care of the Fool?
2. Why does Wang Lung want to go back to the land?
3. Why doesn't Wang Lung want his sons to sell the land? What do you think they'll do?

GENERAL DISCUSSION QUESTIONS

The Good Earth

1. Make a list of all the superstitions you find mentioned in the story. Explain them and tell how you think they originated.
2. List the Chinese customs described in the story that are different from those of your community.
3. What part did O-lan play in Wang Lung's success? Write an analysis of her character.
4. Write an analysis of the character of Wang Lung. In what ways did he change in later life? In what ways did he remain the same?
5. How does Wang Lung illustrate the social mobility within the class system of his culture? Which institutions does he increase his contact with as he rises socially?